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COMICS BUYER'S GUIDE®

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JANUARY 31, 2003 #1524

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APE SWINGS INTO A NEW VENUE!

Alternative Press Expo spotlights independent publishers Feb. 1-2! Preview, Page 52!

APE 2003

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Laser Mach, CrossGen benefit ACTOR

Proceeds from the sale of a "Laser Cell" featuring art from CrossGen's upcoming *Solus* series will benefit ACTOR (A Commitment To Our Roots), a non-profit organization dedicated to helping older comics creators in need.

The Laser Cell is produced by Laser Mach and contains a transparency of George Pérez' cover to the first issue of the science-fiction series along with a matted card autographed by the creative team, penciller Pérez, writer Barbara Kesel, inker Rick Magyar, and colorist Larry Molinar. The cell retails for $40 with $5 from the sale of each of the 100 copies going to ACTOR.

ACTOR Disbursement Committee Co-chairman Pérez said, "I'm always tickled to find new ways to raise more money for ACTOR and I'm so happy that Laser Mach and CrossGen got together for this nifty product." ✦

THE A LIST

Rebel Visions: The Underground Comix Revolution
Athena Inc. Agents Roster
Days Like This GN
Review section, page 20

CURRENT COMICS

Marvel increases prices to $2.99 on several titles!

Current Comics news coverage begins on page 12; Tony's Tips, page 18

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Captain Comics makes a favorite splash!

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THE GUIDE

Chuck Rozanski grades Overstreet's new *Grading Guide*!

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What's shipping this week? Page 13

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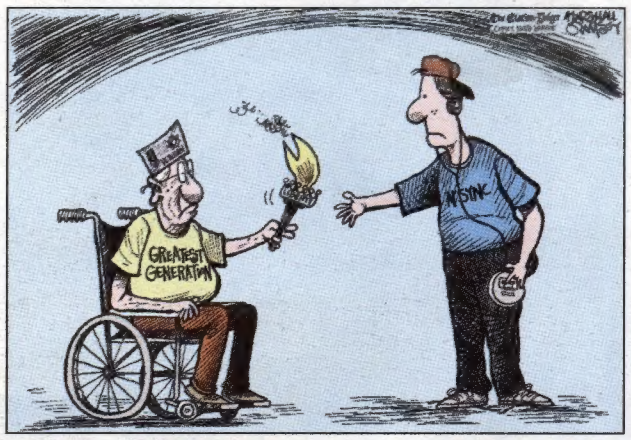
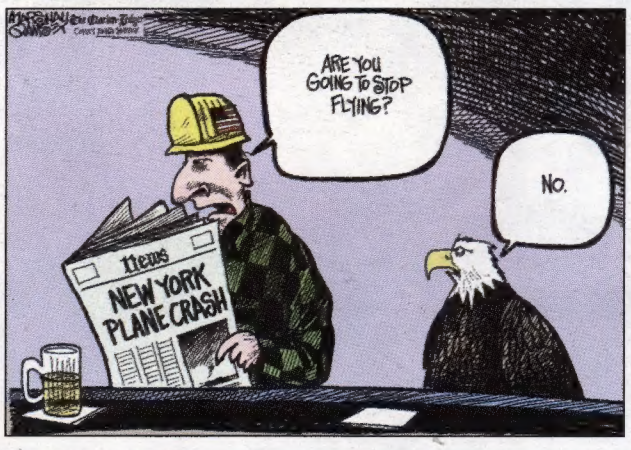
cover story

PRIZE PATROL

PULITZER'S EYE HAS BEEN ON COMICS FOR 80 YEARS





by Nathan Melby

The season is upon us again. The Eisner Awards judges have been announced (see story, page 13). The ***CBG*** Fan Awards ballot is on its on way in a few weeks. And countless other intra-industry awards ballots and presentations are on their way. Every one, in their own way, brings comics creators to the attention of new readers.

Little, however, beats the positive press of honors bestowed from the outside world. The Pulitzer Prize has boosted the profile of the comics medium twice in the last decade: in 2000 for an honor bestowed in its literature category to *The Adventures of Kavalier and Clay*, a novel featuring the story of two Golden Age comics creators; and in 1992 in a "special citation" presented to *Maus*, Art Spiegelman's graphic novel about the Holocaust.

But the Pulitzers have been looking at comics in one form for years, far longer than comic books have even been around in their familiar form: the first prize for editorial cartooning was awarded in 1922. Honorees have included Bill Mauldin, Pat Oliphant, Jules Feiffer, Jeff MacNelly, Garry Trudeau, and more than 60 others from the world of magazines, comic strips, and, most often, newspapers, large and small.

The Pulitzer board begins its judging for 2002 next month, and it's something that can make a significant difference in the career of a cartoonist. One of last year's three finalists, Marshall Ramsey of *The Clarion Ledger* in Jackson, Miss., spoke to ***CBG*** about the annual process many creators go through of figuring out what mix of local, national, and international commentary will catch the judges' eyes.

"It was like editing a film," Ramsey said. "A lot of the cartoons hit the cutting room floor at the end."

Read more about it on **Page 16!**

This issue was shipped January 13

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage see page 43

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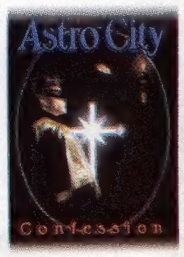

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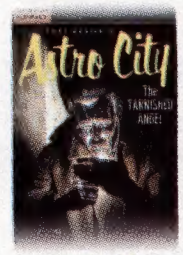

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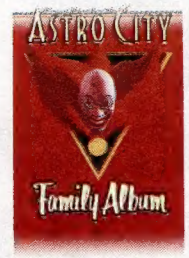

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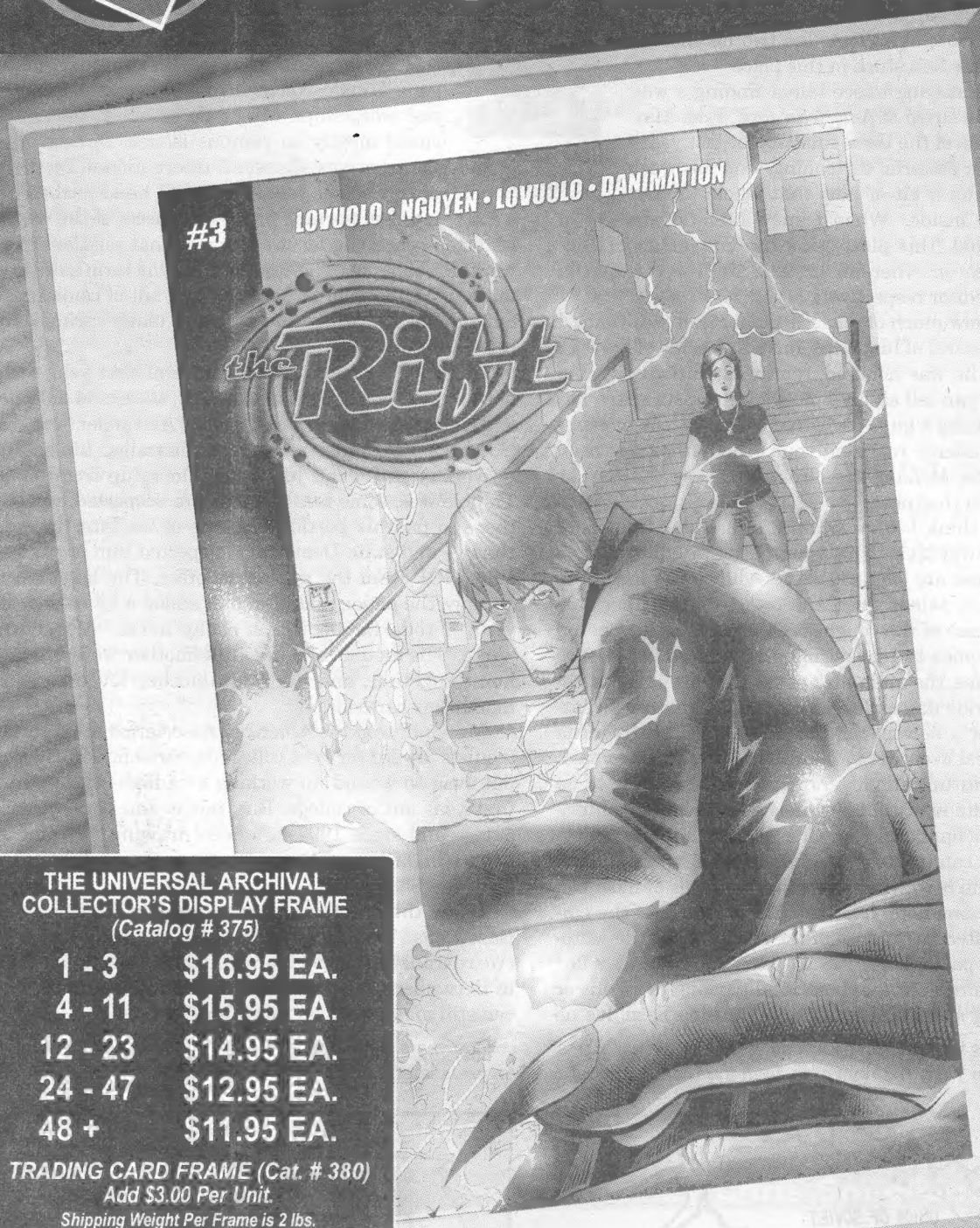

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16-20	13.25	15.75	16.75	20.50	28.00	53.75
21-25	15.75	17.50	20.50	22.25	31.50	72.00
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EDITORIAL

Say, that lettering looks familiar...

An early brush with a class cartoonist

John Jackson **Miller**

Remember that guy? You know, the guy who was really good at something — singing, playing a banjo, or whatever. And you always thought: "Wow, he's great. Too bad no one will ever see him while he's stuck in this place!"

It's always gratifying to see talent finding a way, even without the sayso of *American Idol*. Take Marshall Ramsey, one of the three finalists for last year's Pulitzer Prize for editorial cartooning, who this week fills readers in on a bit of how that whole process works from the inside. When I knew him, he was "that guy" — and "this place" was the University of Tennessee *Daily Beacon*, where in 1989 he and I were editorial cartoonist and editor respectively.

It tells you how much of another planet that was that I'd actually seen several of his strips, including some of his 9/11 ones for which he was honored, reprinted without noticing the signature. I can tell all my Spider-Man artists apart, but I wasn't recognizing a guy's style that I used to look at every day. It's like suddenly realizing your grandfather has been appearing on the *McLaughlin Group* all these years. Your mind just isn't in that place.

But, then, I think I knew what Marshall did: that there are probably fewer than 100 regular jobs in editorial cartooning, and those are long odds. And, while everyone at the *Beacon* knew his talent then, the college newspaper cartoonist faces some of the toughest challenges of anyone on staff when it comes to transforming that work experience into job offers. Yes, the main idea of the campus paper is, ostensibly, to provide its employees vocational training for later placement at a newspaper, but the editorial cartoonists tend to get a deal even worse than the $6 per strip we paid. On one hand, future employers expect a cartoonist to be able to coordinate many of his panels with the day's editorial. On the other hand, they look for diverse clip files, showing a cartoonist can tackle issues from local to international.

It's hard to do both when the editorial pages of most college papers are one-note, reflecting the interests of the editors far more often than those of the readers. Dig the editorial page of the paper at your local college, and there's a fair chance every word is *either* about local parking problems or about achieving social justice in, say, Burkina Faso. It's no surprise that the vast majority of cartoonists who approach college papers want to do strips rather than editorial cartoons. They control the topic. But then, that's training for a different job.

Ramsey beat that problem through longevity, generating cartoons through several different terms and editorships. My predecessors at the *Beacon* focused mostly on campus issues. During my time, the page was almost all international. By the time I hit my senior year, I confess, I had so exhausted my interest working on other aspects of the paper that I started practicing for my international relations graduate work. Probably not bad timing, since my term saw the aftermath of Tiananmen Square and the fall of communism — but I doubt I provided the poor guy many springboards for panels on campus issues.

(Though the main campus issue of that year was wonderful fodder for Marshall as a local, state, and national topic: Tennessee's new Senator, Lamar Alexander, was then ex-Governor Alexander — and had installed himself as our university president, just a few floors up from our office. Trouble was, some faculty members suspected him of being there to pad his portfolio for one of his later presidential runs — and state Democrats suspected him of running the state GOP from the university office. The banter between the guv, the paper, and Marshall added a lot of color to that year. "I rode Lamar like a cheap horse," Marshall later wrote. "His mother and my grandmother were in a nursing home together, and my grandmother loved to show his mother my cartoons.")

Marshall won the American Association of Editorial Cartoonists' award for best collegiate cartoonist in the country, but even so wound up working as a high-school janitor his first year out of college. But, talent and perseverence will out — and since 1997 he's been drawing for the *Clarion-Ledger* in Jackson, Miss., with his work syndicated by Copley News Service.

If you think nothing ever happens in Jackson to get the East Coast media's attention, you might ask Trent Lott. (We're frankly amazed Marshall found time for an interview in December!) But we're also thankful to see that "that guy" can still make it out of "this place." ✦

An atlas runs through it: The left panel, from Marshall Ramsey's college years, appeared in Pelican Publishing's ***Best Editorial Cartoons of the Year***. The right strip, from the Clarion Ledger a dozen years later, was part of his 2001 Pulitzer-finalist submission.

Gorbachev faces the Soviet's crack problem...

CBG OTHER OPINIONS

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Letters **To The Editor**

NUKLA WAS FROM DELL

Joe Lenius
302 N. Eastwood Ave.
Mount Prospect, IL 60056

Like most fans of the time — more than 35 years ago! — I felt that *Nukla* was one of the more undistinguished titles being published to capitalize on the Silver Age super-hero revival. As I recall, all my *Nukla* issues (and I believe I read all but one) were procured, albeit unintentionally, via the "3 for 15¢" comics packs then being (illegally) marketed.

As Craig Shutt points out in his *Ask Mr. Silver Age* column (***CBG*** #1521), Nukla did, nevertheless, feature excellent art by Dick Giordano, Steve Ditko, and the underrated Sal Trapani. Thus, if any fans happen to come across any issues of this title at bargain prices, those fans should know the issues are more than worth checking out for that reason alone.

But be sure to look for the accurate publishing imprint. Although Mr. Silver Age mentions it correctly in his column, the ***CBG*** cover blurb is wrong.

Nukla was not a "Charlatan" comic book, but was, rather, a "Dull" one.

BWF: *In the heat of putting together the cover, the mental wires got crossed and I thought that, based on the art and the lettering,* ***Nukla*** *was a Charlton series, not a Dell one.*

I'd even edited the Shutt piece a few days earlier but hadn't retained that vital piece of information. Thanks for spotting it.

APPROPRIATE LETTERS

Blake M. Petit
190 Alice St.
Ama, LA 70031

I must say, it felt good when I opened up ***CBG*** #1522 and saw that people had actually taken the time to respond to my letter in #1520.

I do feel I need to reply to Fred Bender, who said, in response to my comments about the new lettering in Marvel's comics, "Has he never read books, magazines, or newspapers in addition to comics? Mixed-case lettering has been the standard for centuries."

Since you brought it up, I'm the managing editor of a newspaper here in Louisiana and I'm currently writing my second novel, the first having been released last June. So, yes, I do have some experience in the media you mention.

The difference is all in presentation. Most newspapers, books, and magazines use a Times font or something along those lines, designed to be easy on the eyes.

The new Marvel lettering is some sort of sans serif in a small point size that I find incredibly distracting. Similarly, while I find the all-caps lettering works perfectly with the sort of font typically used in comic books, I would certainly never use it in any sort of news writing, because it simply would not fit.

Or to put it another way: I'm a big fan of John Williams.

"The new Marvel lettering is some sort of sans serif in a small point size that I find incredibly distracting."

I think he's one of the greatest composers of our age. He wrote a unique, yet quite effective, jazz score for the recent film *Catch Me If You Can.* By contrast, if he had attempted the same feel when he was composing the music for *Star Wars* or *Schindler's List* or something, it wouldn't have worked.

Just because something is standard for one art form doesn't mean it will fit anything.

I will agree with Bender on one point — increasing the font size on the letters pages would be nice. But, then again, I suppose we should just be grateful that Marvel continues to use letter pages, since DC has sent them the way of the dodo.

Maggie: *Petit's first novel,* ***Other People's Heroes****, is available via both* ***www.amazon.com*** *and* ***www.barnesandnoble.com****.*

CBG FOR ART'S SAKE by Chris Smigliano

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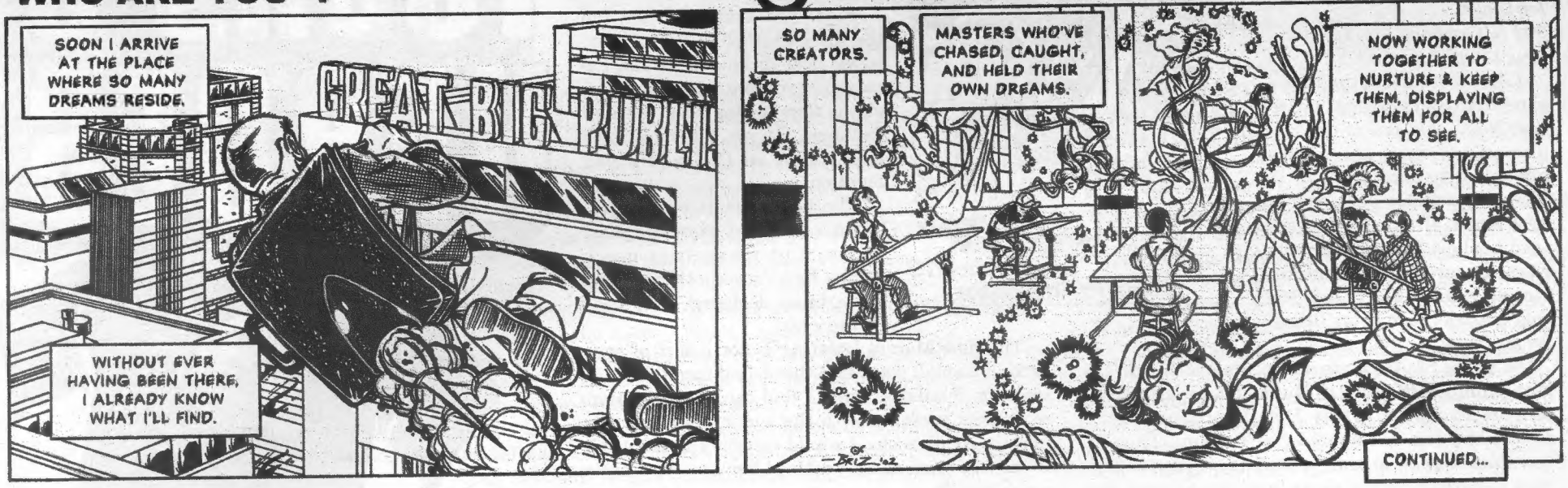
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CONTINUED...

GUADALCANAL COMICS?

David Thomas
P.O. Box 366
Dowagiac, MI 49047

Have there been any comics about the battle for Guadalcanal? We are preparing for the funeral of my dad's best friend, and he fought there and may have been the eldest veteran who did. Perhaps *Oh, So?* contributor Steven Fears would know.

BWF: *According to our own* ***Standard Catalog of Comics Books****, the unnumbered second issue of* ***American Library*** *published by David McKay in 1945 adapted Richard Tregaskis'* ***Guadalcanal Diary****. Originally priced at 10¢, the one-shot now has a Near Mint value of $150.*

A quick check of the Grand Comics Database revealed that Charlton's ***Fightin' Marines*** *#152 (Oct 80) had "The Road Back — Guadalcanal!" and* ***Fightin' Navy*** *#89 (Nov 59) had "The Guadalcanal Navy," both pencilled and inked by Sam Glanzman.*

CHOOSING A COMICS SHOP

Ivan A. Martin
4054 70th St.
Urbandale, IA 50322

Over the past several weeks, I have read with interest the numerous letters on the subject of customer service within the comic-book retailing industry, especially those of William Sims in ***CBG*** #1514 and #1518 and Dan Long and Chris Juricich in ***CBG*** #1521, along with many others. All of these writers have expressed their frustrations about similar aspects of the comic-book-retailing world as it exists today.

I wanted to take the opportunity to recognize a comic-book shop in my area that has done an outstanding job in customer service and explain why they recently became my primary source for new comic books after almost a decade in business.

Unlike some of the other letter writers, I am comparatively blessed to live less than 20 miles from no fewer than four full-service comic-book specialty shops. Remarkably, three of them operate within a one-mile stretch of a major road and lie directly on the path between my home and my work.

It is literally possible for me to leave for work 30 minutes early, visit all three shops, and still make it to work on time.

My new primary comic-book shop is Dragon Fire Comics in Clive, Iowa. In the 25 years since I began collecting comics regularly, it is the sixth comic-book specialty shop to be the regular source of my new-comics purchases. It also has the distinction of being the only store to get my business without my previous primary store going out of business.

"It is the sixth comic-book shop to be the regular source of my new-comics purchases."

The first comics specialty shop I frequented, as a high-school kid, kept my business, as it moved through four business locations, until the operator moved his business into an antique mall and basically became a back-issue store with just a handful of customers still ordering new issues through him.

He kept my business for so long because, for a long time, he had the only specialty comic-book store in the greater Des Moines area. His customer service was pretty good for the most part, although he tended to be a bit grumpy and cynical about the future of the comic-book market, even when I first met him in 1978.

My second and third comic-book shops were both pretty good, although I couldn't get in as often as I liked, due to college taking me out of town for weeks at a time between visits. Both eventually closed.

The third shop, The Game Shop, was the first to offer discounts for advance orders of new books, although every shop I've ever frequented has had some kind of pull and hold system.

My fourth comic-book shop was also my fifth, because the original owner sold the enterprise to another person after several years. When the new owner merged the operation with a gaming store that had once been mainly a comic-book operation, I followed him.

The service deteriorated rapidly after the merger, since an employee from the gaming side of the operation was in charge of placing the orders and frequently overlooked things that were on my order form. In fact, there were numerous issues — some of hard-to-locate, small-press titles — that I only discovered had actually shipped when I spotted them on the racks at one of the *other* stores during browsing visits. When the owner of the comic-book portion of my current store announced he was leaving the operation in order to move to a new schedule at his full-time day job, I made the decision to search for a new comic-book shop.

Having three other stores to choose from made the task a bit simpler.

My first choice, for personal reasons, was not realistically feasible for me, since it was on the opposite side of town and would entail making a special trip that would take a minimum of one hour (round trip, with good traffic), and that would be assuming I went in, grabbed my books, and immediately left.

Of the two shops near me that were still in the running, I chose Dragon Fire Comics because of its customer service.

While I had not been what I consider a regular customer of theirs, I was always treated like one. When they were the only shop in town that carried *Comic Shop News*, I began making a point of stopping in to pick up an issue, to read the news and reviews. Most times, I would also buy a comic book or two, but probably about 50% of the time I would just pick up *CSN*, browse, and then leave. Despite that, both Doug and Jeff treated me like a customer, which is to say, with respect.

Of course, after a while they began to recognize me as a semi-regular, but even before that I always received a pleasant greeting promptly upon entering the store. If I asked a question, they would help me out; otherwise, I was free to roam and browse without interruption.

They also helped me with back-orders of books that my regular comics shop at the time had managed to miss.

The most recent example of this is that they were able to get me copies of *Y: The Last Man* #1 and #2 (for cover price) at the time that #4 was hitting the shelves. I had discovered the series with #3.

They also sold copies of *Fables* #1 and #2 (for cover price) to a good friend of mine, weeks after other stores were charging $5 or more for those issues. I believe #5 of *Fables* was out already, when they helped

my friend get those early issues.

And that type of customer service is typical of the way they operate their store.

In fact, it was at Dragon Fire Comics that I picked up a white-cover copy of *Ultimate Spider-Man* #1, the day it shipped, for cover price. Considering that they only received a very few copies of that issue, I thought it was remarkable that they'd even put them on the racks. (And, yes, a small part of me is kicking myself for not buying the second white copy that was on the racks, but their non-speculator brand of operation apparently is contagious. In fact, that was one of the factors that tipped my choice of new store to them, when I had decided to shop for a new regular comic-book store.)

Throughout my comic-book-buying history — 25 years now — the factor that has most significantly impacted my decision about where to buy my comic books has been the level and type of customer service that I receive.

I know a little bit about customer service, having worked as a manager for McDonald's for more than 11 years and as a team member for Target (I'm currently a Guest Service Team Leader) for a little over three years.

It seems amazing to me that any comic-book shop would provide poor customer service or that the owner or manager of such a shop would fail to appreciate an opportunity to recognize and address the perils of poor customer service. I have, however, seen enough examples of it both locally and in visits to other stores in Iowa, Minnesota, Missouri, and Nebraska, that I am no longer surprised when I hear such stories — just disappointed.

The speculator boom and bust of the 1990s shook a lot of retailers out of the comic-book industry. Some brought it upon themselves by pandering to the speculators, while others were innocent or misguided victims of situations that were either beyond their control or beyond their ability to adapt.

"I believe the next big shakeup in the comic-book retailing industry is going to come in the area of customer service."

I believe the next big shakeup in the comic-book-retailing industry is going to come in the area of customer service. Those shops whose operators and employees provide the best, friendliest, and most adaptable customer service will continue to do well, even thriving and growing. Those who do not provide good customer service, and those who fail to recognize and address the issues when they do not, will wither and die.

There are a few simple guidelines that can help any comic-book specialty shop — or *any* business, for that matter — to survive the bad times and thrive in the good times.

Chuck Rozanki's columns have been a great source of good advice on what those guidelines are and how to implement them in a store. The simplest truth is to know your customers. This can be as simple as recognizing them and greeting them when they come into the store. It can be as advanced as offering suggestions of new titles they might enjoy, based on their purchasing and reading habits.

Store owners, managers, and employees should pay close attention to the flurry of letters that have risen around this subject in recent months. The reason people like William Sims, Dan Long, Chris Juricich, and me are sharing our opinions is that we care about comics and we care about the people who help us get those comics. None of us want our favorite (or only) store to go out of business. We just want its staff to pay attention to the time and money we spend with them every week.

We realize that they, themselves, are customers of Diamond Distributors, and that in many cases they have little power or control over the comic-book situation.

At the same time, though, I think the vast majority of the negative issues fans like us are encountering these days could easily be remedied, or avoided entirely in the first place, if the retailers recognized that we are on their side and will often do some pretty amazing things to help keep their businesses — and the industry we all love — healthy.

Jeff and Doug at Dragon Fire Comics recognize that, and that's one of the big reasons they are my new weekly source for new comic books.

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A RETAILER'S PERSPECTIVE

Jason Bardyla
Owner, Happy Harbor Comics & Toys
Box 1390
Jasper, Alberta T0E 1E0
Canada

In all honesty, the most engaging, disappointing, and frustrating part of ***CBG*** #1521 came from the letters in the *Oh, So?* column. I'd like to address several of them from a retailer's perspective and attempt to keep things short without losing my point.

First was the letter from Chris Juricich and his desire to "have it now," which I can totally relate to. I, too, like to have things now, but his disappointment in retailers with their "we don't have it, but we can order it" policies may need some understanding from behind the counter. A store can only order so many products every month, and, basically, everything we order is a gamble on whether or not it will sell. No retailer wants to be stuck with product; when we can't sell it and can't return it, money is lost and the ability to order some other item is hindered.

I practically force Diamond's *Previews* catalog down people's throats — and, honestly, if you want it *now*, use this tool to make sure you get what you want the instant it hits the shelves. Quite often, as in our case, there is a discount for pre-ordering with pre-payment, so it should be looked into. Don't be down on any shop that doesn't have that impulse item you crave; its staffers can't read minds, but, if you work with them ahead of time, you make their jobs much easier with regard to knowing what to bring in and how to service their (potential) customer base.

A letter from David Harszlak was very frustrating. First, I will admit I am no fan of Marvel as a company and I enjoy few of the comic books it produces. However, I have no problem with its creators taking any of their characters and doing with them as Marvel sees fit. It is not a "fix"; it's a story. It's a story with a different angle. Why? They want to produce something different, to appeal to a different group of people and to generate interest and publicity, good or bad. There is a reason the original Rawhide Kid and Western comics are not around today, and that is a lack of reader interest.

Developing or evolving a character (like Green Lantern, as the example David uses) is not a "fix." People change and grow in real life. Why shouldn't comics characters? Characters change usually due to poor sales, so, when *Green Lantern* wasn't selling, it was time to try something different. And I really have to challenge the notion that "9 times out of 10, such revamps don't work." Green Lantern's did, so did the Flash's and Supergirl's, as sales or duration of the titles are as healthy as they have ever been. Readers leave comics because they get tired of the same old same old. Companies have to keep producing and progressing different storylines to keep old readers and attract new ones. I give Marvel credit for trying something different, and my current opinion is that those opposed to the new *Rawhide Kid* series are that way more because of the specific aspect of his being gay (not a new or original idea, I might add, since there have been and are other characters that are gay) than of his character being "fixed."

Finally, my heart goes out to Dan Long, who seems to be suffering from poor customer service. I'd like to let him in on a few behind-the-scenes bits of info, and I understand if some or all of this gets cut, but it is how I do business. I keep few secrets from any customer, whether they're mine or someone else's. Dan, allocations are rare, and I speak with some knowledge from being what I consider to be a medium-sized store located three hours away from a major city with another comics store. Allocations on comic books are very rare (we received our full shipment of *Uncanny* #416), and, if there allocations on merchandise, the last place to point the finger is at Diamond. In the case with DC Direct merchandise, it is offered six months in advance, and, as it often states in the catalogue, quantities are based on initial orders. That's why they offer them so far in advance: so they produce to meet the initial order. The only comics we have ever been allocated on had notices in the order book that "quantities are limited." I would safely hazard a guess that off-the-shelf sales demand caused more than a few mail-order customers to be "allocated."

Also in Diamond's defense, it would have no idea which store ordered specifically for customers and which ordered just to have shelf stock. To have a list of which store ordered for which purpose wouldn't work for two reasons: First, when an item arrives and quantities fall short of demand, you would have to search through your list of customers one by one to determine who gets what, and that would be very time-consuming. Second, every retailer would lie and say all his orders were for customers to help ensure that they get their full allotment. I know I would.

That's a lot to say, but I have more I want to get out there, so I'll try to be brief. My advice to consumers is that the information is out there to know: what is coming, usually when, for how much, and if there are going to be problems. It seems so silly that I sound like an after-school special, when I say education is the key, but it's true. To customers: Seek out the really good stores who are willing to be up-front about the industry and how things work. To retailers: An educated customer is a happy customer.

ENOUGH, ALREADY

Dennis Tucker
2175 Piedmont Rd., #B010
Atlanta, GA 30324

Your recent comments on TV mini-series and comics brought to mind the adaptation of Bruce Wagner's *Wild Palms* (ABC, 1993). The comic strip ran in *Details* magazine starting in 1990. No fan of Wagner's would try to neatly summarize the plot (might as well try to boil down David Lynch); suffice it to say the TV version had plenty of phantom rhinoceri, evil politicians, and drugged artists. I think the mini-series did a good job capturing Wagner's mind-bending virtual-reality paranoia and mystical surrealism, complete with curiously neo-Edwardian clothing. (America hadn't seen that many high starched collars and frock coats since the 1908 Sears-Roebuck catalog.)

Speaking of antiquated fashions, why do conservative comics readers continue to harp — on the Internet and in ***CBG*** — about *The* (newly gay) *Rawhide Kid*? As Fred Allen used to say on his radio show, "A little nonsense now and then is relished by the wisest men" — but enough of this anti-gay nonsense, already.

LAST KISS
DIALOGUE BY JOHN LUSTIG
How to feel like a superhero--even if you aren't! Part 6: Being a star athlete is sorta like being a superhero...except it pays better! You're famous! You can act like a self-centered jerk! And your fans always love you...no matter what! But what do you do if you're not an athlete? Simple! Hire one to be your friend and take him with you everywhere! His glamour and popularity are bound to rub off on you!
Art by Dick Giordano & Vince Alascia
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DON MAXWELL, THE QUARTERBACK?
WHOOPEE! I DREAM ABOUT YOU ALL THE TIME! BUT TONIGHT I'M NOT SETTLIN' JUST FOR DREAMS!
AND IT LOOKS LIKE DREAMS ARE ALL I'VE GOT THANKS TO THAT STUPID ADVICE FROM LUSTIG IN CBG!
I'D PUNCH THAT LAST KISS CREEP IN THE KISSER...
SLAMM
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www.LastKissComics.com
Coming Soon: Last Kiss explains why being a wuss is a good thing...for some of us!

Their typical disclaimer? "Not that there's anything wrong with being gay." This is usually followed by snide gay-baiting comments about the "gun" The Rawhide Kid is packing, threesomes with other Western characters, *etc.*

Reluctant to admit the real source of their disgust (the gay theme), these heterosexualistas argue petulantly that it's all just marketing and publicity mongering. What a naïve complaint! When was the last time they griped about Marvel "blatantly" touting Spider-Man's fancy webwork or DC "shamelessly" hyping Superman's superness? Publicity grabs attention, attention builds interest, and interest motivates a purchase. These marketing principles fuel the comics business (and *all* commerce), from *Archie* to *X-Men*.

As for the argument that gay characters will corrupt America's impressionable youth — it reads like a page torn from Dr. Fredric Wertham's *Seduction of the Innocent*. Writing in the early 1950s, the prude doctor was "scientifically" convinced that comic books lead to moral depravity. By this logic, Bill Gaines' *Tales from the Crypt* should have created a nation of juvie murderers. I was an impressionable youth once, and comics didn't turn *me* into a Cimmerian or a Cryptkeeper — and they certainly didn't affect my sexual orientation.

Why don't the malcontents complain about the constant heterocentric (and heteroerotic) overtones in other comics?

Keep complaining, people. As Lord Henry said via Oscar Wilde: "There is only one thing in the world worse than being talked about, and that is not being talked about."

SARCASM, ANYONE?

Mike Bromberg
P.O. Box 26315
San Jose, CA 95159

In regards to the revamp of The Rawhide Kid, one must say that, after the complete failures of some previous re-dos, such as The X-Men (1975), Batman (1986), and The Flash (1956), you would think that those pesky comics companies would have learned their lesson. I mean, really — how is someone supposed to know that that Barry Allen guy is "The Flash," when he doesn't even have a metal helmet with wings? What were they thinking?

"Don't they know comics characters aren't allowed to change?"

And all those Ultimate comics that no one is buying — they must think they own those characters! Don't they know comics characters aren't allowed to change?

Don't they realize how fruitless it is to try new plot developments?

Don't they owe at least that much to us devoted fans?

Take that Elektra character in *Daredevil*. Why, she didn't even appear until the 168th issue! What's up with that? And as a love interest? We don't need to know Daredevil's sexual orientation! Once you introduce that, the whole comic book is just about sex, sex, sex. Don't those people think of anything else? Seeing how unpopular the whole Lois-Superman-Lana love triangle was for all those years, why bring up sexual preference again? No one wants to read about that.

Good thing we're having this discussion in ***Comics Buyer's Guide***. We certainly wouldn't want to let something new happen without putting a completely negative spin on it before we've even had a chance to read it. And as for those darned gay people — how dare they exist! Just knowing they're out there ruins the whole hobby. ✦

Letters intended for publication should be addressed to *Oh, So?*, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990. It is not possible to publish all letters received, and we cannot reply to letters which we do not print. All letters submitted for publication become the property of Krause Publications.

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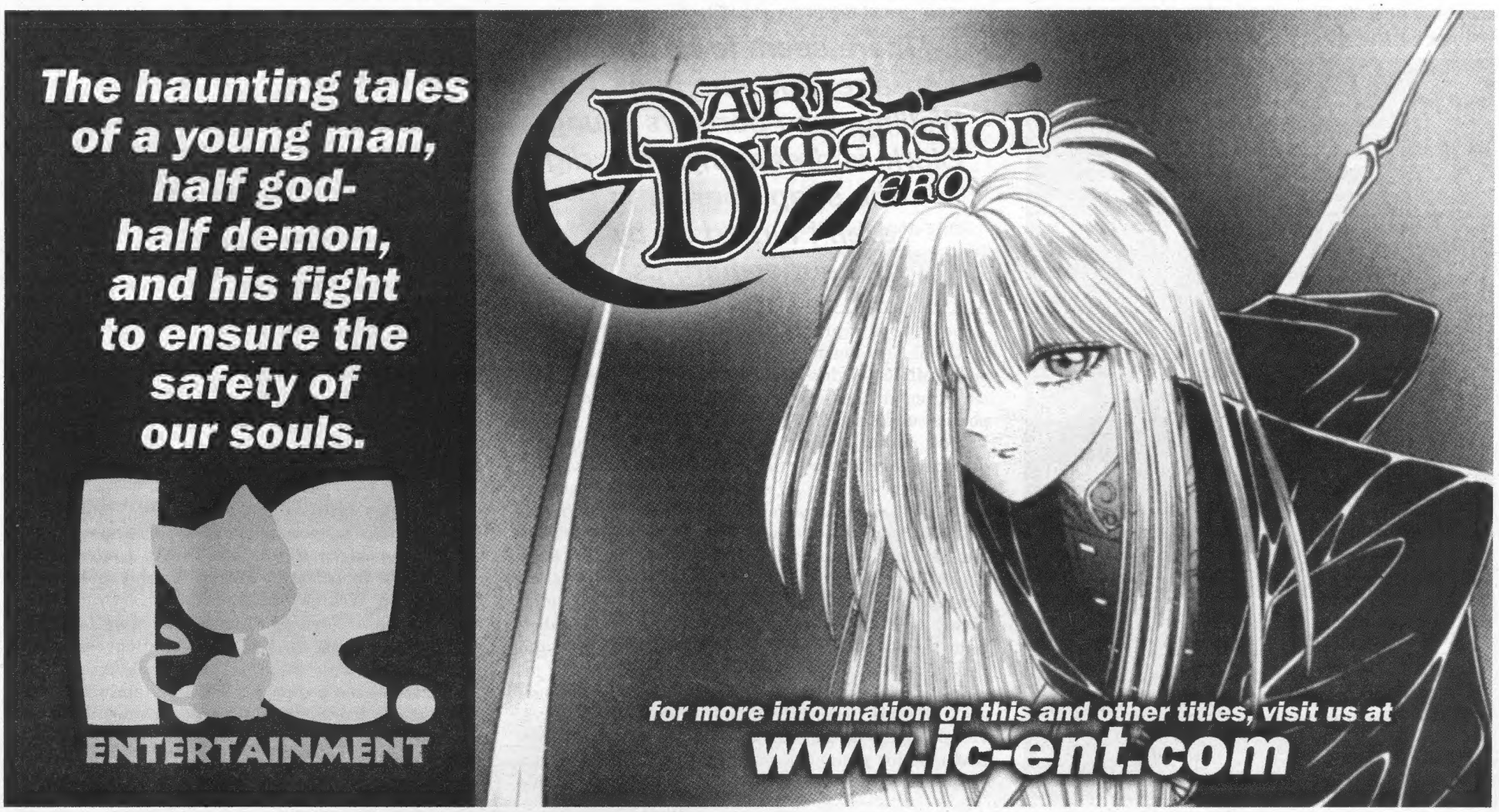
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Items of distinction

hey kids! COMICS!

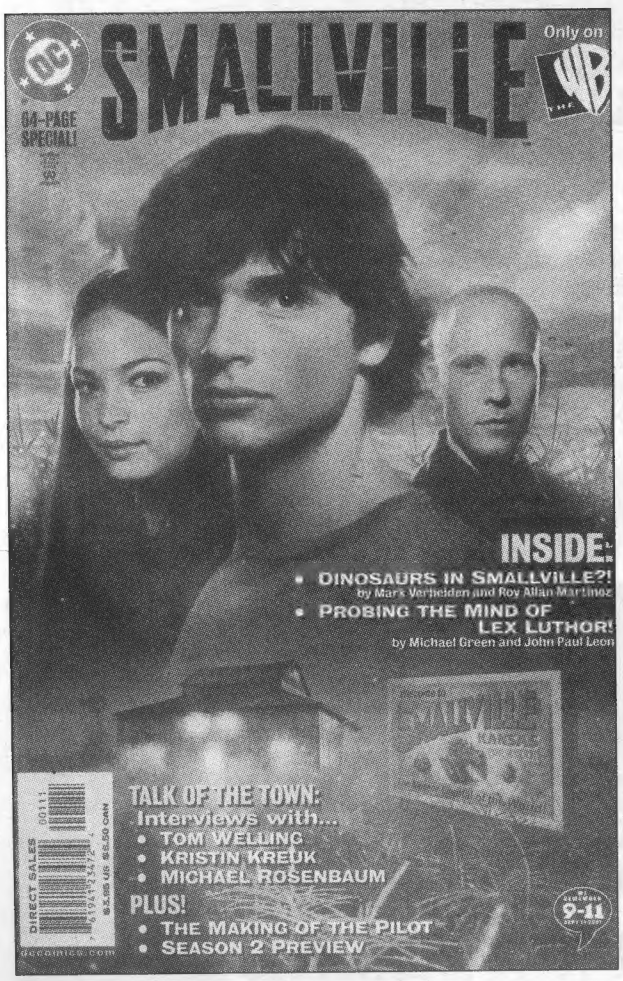
By **Heidi MacDonald**

Desk-clearing time, after a fashion. I'm writing this from a Grand Jury room somewhere in downtown Manhattan. Other folks bought books to read, while we wait for our next case, but I decided to write one, instead.

***Smallville* musings:** I'm so glad I don't run a comic-book company. (I'm also glad I don't run a restaurant or a bail bond company or deal drugs in Northern Manhattan.) But that doesn't stop me from playing armchair publisher. For me it all comes down to the Quest for the Mythical New Readers. Everybody talks about it, but nobody does anything about it. Case in point: the *Smallville* comic book from DC.

Smallville has been a big ratings hit for the WB network and seems to have gained a pretty devoted following. And it's certainly the most popular incarnation of the Superman character now going. A new Superman movie has been conspicuous by its absence for 20 years or so. And by mutual consent we will strike from the record all memory of the truly wretched *Superboy* show of years back, a show so horrid it was rumored to bring tears to the eyes of various top-level DC brass. (It did however, give a certain cast member the chance to attend many comic-book shows and pick up girls, believe it or not.)

No, *Smallville* is something all comics fans can be happy with — a fresh take on the hallowed legend, compelling characters, and one of the Dukes of Hazzard as Superman's dad — what's not to love? Since comics scribes Jeph Loeb and Mark Verheiden are writers for the show, it's clear that respect for the source material is a big part of what makes the show tick.



Despite that, a *Smallville* comic book was not immediately in the offing. In fact, not until *Smallville* had been out for months was a single one-shot released. A one-shot isn't exactly a ringing endorsement. Nonetheless, it sold well enough that (according to the grapevine) a regular bi-monthly series is coming out.

Why all the hesitation? With all those Superman series coming out every month in the regular line, I can see why maybe another monthly wasn't considered necessary. And I suppose regular 30-something Superman fans (as oxymoronic as that phrase may be) aren't really going to be lining up to read a *Smallville* comic book. Perhaps this series is a chance to pick up some Mythical New Readers: After all, its audience should be the folks who watch the TV show, which includes that coveted 18-34-year-old demographic. Also, there seem to be many teen-age girls who think Tom Welling, who portrays young Clark, is dreeeamy. They dig the soap opera and aren't turned off by the super-heroics.

"There seem to be many teen-age girls who think Tom Welling, who portrays young Clark, is dreeeamy. They dig the soap opera and aren't turned off by the super-heroics."

So here is a project that might appeal to those Mythical New Readers, perhaps even the most elusive of the MNRs — girls who like comics! I know they exist, although they are only seen drinking from forest pools at midnight, as legend has it.

Now, not too long ago I was perusing some numbers on what graphic novels are selling well in bookstores. About 40 of the Top 50 slots were manga or anime-based titles from TokyoPop and Viz. (A few Marvel and DC titles were there, as well, mostly hot new stuff like *The Marvel Encyclopedia* and perennials like *The Dark Knight Returns*.) Looks like Mythical New Readers, besides being seen drinking out of forest pools at midnight, are also seen entering bookstores in broad daylight to buy their copies of *Love Hina, Chobits*, and *Dragon Ball Z*.

So, here's a wacky: Make *Smallville* comics manga-style, manga formats, and sell them in bookstores. Here's a property (*Smallville*) that appeals to a specific demographic group (teen-age girls), a format that appeals to a specific demographic group (anime graphic novels), and a place for that group to buy things they like (bookstores). Motive and opportunity. And maybe these girls will find other super-hero comics they like to read, while they're at it

Or maybe they'll start going into comic-book stores in droves.

I know which scenario I think is more likely. But, then, I'm a vicious cynic.

Hobbit lovers united: Speaking of girls and genres and movies (which we weren't but I'm being sneaky), many things have been and will be written about Peter Jackson's two-thirds-completed *Lord of the Rings* trilogy of movies. As a lifelong Tolkien fanatic, I knew I would be hooked on these. What I had no idea would happen is that droves of my female friends would love these movies.

I'm talking about non-nerdy, non-geeky normal women of all ages. My grandma liked *Fellowship of the Ring*, for crying out loud. I mean, she hasn't been studying Elvish, like some of my friends, but she liked it a bunch.

My girlfriends normally have less than zero interest in how the Qui-Gon/Obi-Wan vs. Darth Maul light saber duel is the best one in *Star Wars*, or what's going to happen in the next two *Matrix* movies. But now, in one of the most disconcerting experiences of my life, they are going on and on about Legolas and Elrond and whether Aragorn is going to become the king of Gondor. "Are Sam and Frodo gay or what?" they are asking me.

All this about a movie — *The Two Towers* — that is three hours of guys whacking each other with swords. I thought women didn't like action pictures?

Of course, *The Two Towers* is so much more than an action picture. I know all my gal pals are entranced by the epochal manliness of Viggo Mortensen, Orlando Bloom, and Elijah Wood, but we're also talking grown women who usually don't go on and on about having crushes on movie stars, as well.

No, there's something more to it. Girls like fantasy, it's true. Perhaps they really do like guys whacking each other with swords more than guys firing rayguns at each other. Or maybe psychologist Carl Jung was right, and we all need to vanquish a dragon in our lives. Or maybe it's Tolkien's message (lovingly and vividly reinterpreted by Peter Jackson) of sacrifice, personal responsibility, courage in the face of great danger, and mercy rather than vengeance.

As the man said, whatever it is, the little girls understand.

***Invisibles* info:** After my paean to Grant Morrison's *Invisibles* a few columns back, someone reminded me about *Anarchy for the Masses: An Underground Guide to the Invisibles* by Patrick Neighly and Kereth Cowe-Spigai. Written with Morrison's cooperation, the book includes interviews with him and other *Invisibles* artists and editors, as well as annotations, analyses, and essays.

I haven't seen a copy yet, but I certainly intend to seek one out and thought it was worth a mention. Published by Mad Yak Press, it retails for $19.95. ✦

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750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00

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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Tony Isabella investigates!

Tony's Tips takes on various crime-related comics!
Tony's Tips, Page 18

IN BRIEF

New TMNT to launch in February

A new *Teenage Mutant Ninja Turles* animated series is set to launch Saturday, Feb. 8, on FOX.

The series will follow a revamp of '80s cartoons, including *Masters of the Universe* and *Transformers*.

Instead of Done in One episodes, each installment of the Saturday morning cartoon will set up the next in serial fashion. It will join such FOX cartoons as *Ultraman Tiga*, *Kirby*, *Ultimate Muscle*, and *Fighting Foodons*.

IDW names new Editor in Chief

Idea and Design Works named Jeff Mariotte its new Editor in Chief Jan. 6. He will join the company Jan. 20.

Mariotte is the former Vice President of Marketing and Senior Editor for WildStorm Productions.

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections – as well as instant news on breaking stories in today's comics hobby!

Unlucky 13?

Thirteen Marvel titles to increase to $2.99 in April

By **Nathan Melby**

After stalling a price increase in 2002 with its "U-Decide" campaign, Marvel recently announced that it will raise prices on 13 of its regular titles, including all three titles in the "U-Decide" contest, beginning in April. The price of all the comics involved will go up to $2.99 each. The titles and issue numbers affected are: *Agent X* #10, *Black Panther* #57, *Captain Marvel* #8, *Exiles* #25, *Iron Man* #67, *Marville* #7, *Soldier X* #10, *Spider-Girl* #59, *Thor* #62, *Thunderbolts* #78, *Ultimate Adventures* #5, *Weapon X* #8, and *X-Statix* #10.

The titles will now be the same price as the titles in Marvel's other two lines, Marvel Knights and MAX. Most of the affected series are Marvel titles in the lower-tier of sales, usually low in Diamond Comic Distributors' Top 300 sales chart.

In early 2002, Marvel announced that it was raising the prices of *Black Panther, Captain Marvel,* and *Spider-Girl* from $2.50 to $2.75. *Captain Marvel* writer Peter David offered to take a paycut to stave off the increase and, after a spirited debate between David and Marvel Editor in Chief Joe Quesada, the "U-Decide" event in which three titles would vie to sales supremacy was launched.

Retailer reaction. The owner of Comix Experience in San Francisco, Calif., Brian Hibbs, told ***CBG***, "I think it is unfortunate. I think several of those books will lose readership. Typically I see a loss of between one and five customers when a title goes up in price. When numbers are high on a book it doesn't matter, but with some of these titles I am down to single-digits in readership."

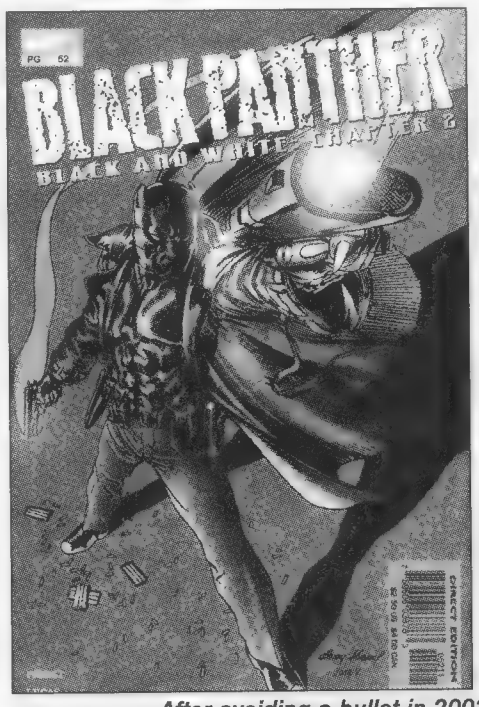
The Manager of Modern Myths in Northampton, Mass., Jim Crocker, had a different opinion on the subject, "It is a very good thing," Crocker told ***CBG***. "I have a small store, which means Marvel's discount levels, which are two to three times smaller with only half the titles. That means to get a competitive discount you have to have a fairly large account."

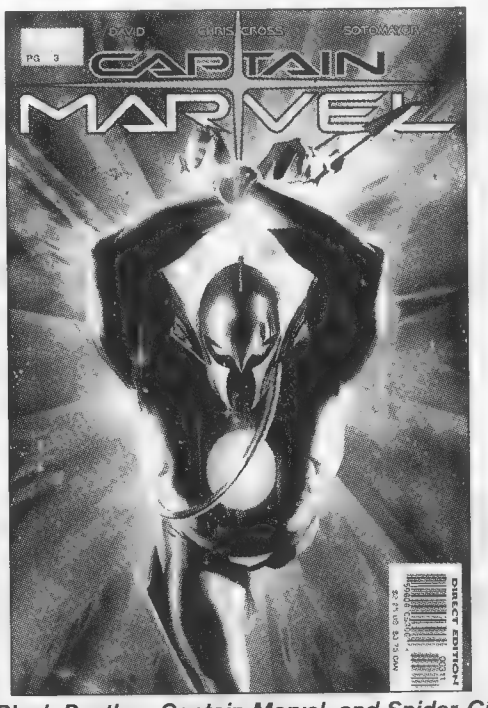
Crocker said that he doesn't think this will hurt Marvel or will affect the buying habits of most comics fans.

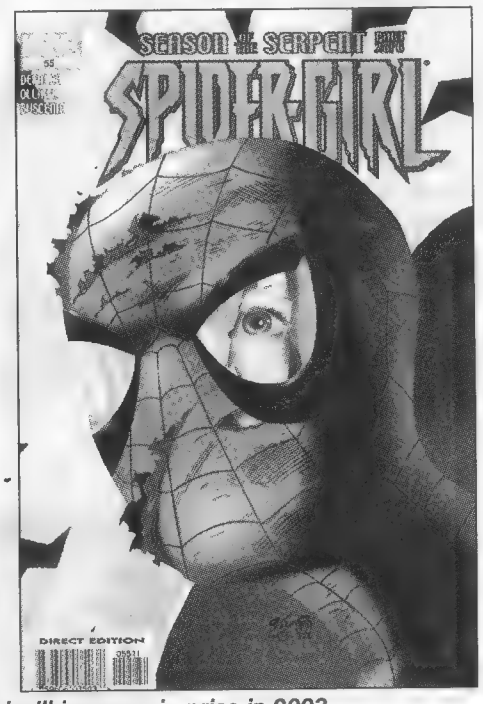
"Regulars do not walk into the store and say 'I got 20 bucks.' They walk into the store and say, 'I want *Batman*.' No matter what the price, unless the *Batman* titles begin to slip in quality, they will still buy them. Marvel's Ultimate line sells so well that I could sell all those titles for $3 each," he added.

Hibbs said, "While people don't necessarily budget, in the aggregate it certainly makes a huge difference. It has never been the price of an individual book, it is the aggregate costs. I think it is entirely possible that this could drive people away from collecting comics altogether."

"Either way," Crocker said, "You can still buy three comics for what it costs to see one movie." ✦







After avoiding a bullet in 2002, Black Panther, Captain Marvel, and Spider-Girl will increase in price in 2003.

INSIDE THIS SECTION

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Eisner judges announced, entries sought

15th annual ceremony seeks top picks from 2002

Entries are now being accepted for the 15th annual Will Eisner Comic Industry Awards, which will be awarded at Comic-Con International: San Diego for comics work of 2002.

Publishers may submit any comic book, graphic novel, or comics-related periodical or book that was shipped to retailers between Jan. 1 and Dec. 31, 2002. Deadline for submissions is March 14.

A panel of judges, who will select the items to appear on the final Eisner Awards ballot, will consider the submitted items. This year's judges, chosen by Awards Administrator Jackie Estrada, are:

• **Andrew D. Arnold,** the weekly comics columnist for *Time* magazine's website (*www.time.com/comix*). Beginning with Tintin and the *Origins of Marvel Comics* volumes, Arnold has been reading comics for the better part of 30 years. He began writing about comics in 1996 in a short-lived fanzine, *The Comix Review.*

• **Jennifer M. Contino,** writer for the online comics news magazine *The Pulse* (*www.comicon.com/pulse*). As a freelance writer, Contino has been a regular contributor to several comics-related magazines. In addition to writing for *The Pulse*, she contributes to a number of other publications. In 2000, she wrote a textbook for use in fourth through sixth grade classrooms titled *The Japanese Americans*.

• **Steve Leaf**, product manager for Diamond Comic Distributors. As a teen-ager Leaf channeled his love of comics into drawing and working on local Atlanta fanzines. After obtaining a bachelor of visual arts degree from Georgia State University, he became manager and buyer for Book Nook, which expanded to multiple stores. He subsequently became the buyer for CIB & Associates, a regional distributor that Diamond took over in 1994. In 1997 he joined Diamond's purchasing department, where he deals with a wide range of comics publishers.

• **Jeremy Shorr**, owner and operator of Titan Comics in Dallas, Texas. He has more than 16 years of experience in comic-book retailing, including having worked part-time for Houston area stores in the mid-1980s and co-owning Phoenix Comics (with wife Cecilia) in Houston prior to moving to Dallas and opening Titan in 1991. Schorr has been a retailer reviewer for ***Comics Buyer's Guide*** for the last year and is an active member of the online Comic Book Internet Alliance.

• **Charles Vess**, a comic-book writer and artist. He has made his living by drawing comics since 1978, when his first sale was a four-page black-and-white strip for *Heavy Metal* magazine. Since then, he's drawn thousands of panels, in full color and black and white, for Marvel and DC as well as many other comics publishers. Vess has won two Eisner awards and two World Fantasy awards and has had his work translated around the world. Most recently, he completed his first children's book for Viking, has produced illustrations for a series of novellas for Subterranean Press (both with writer Charles de Lint), and is writing a yearly column in the hardcover anthology *The Year's Best Fantasy and Horror* (St. Martin's Press), covering comics in those two genres.

"These individuals were chosen for their knowledge of comics, their wide-ranging backgrounds, and their reputation for integrity," Estrada said. "I look forward to working with them in the judging process and really appreciate their volunteering all the time necessary to this important task."

Publishers wanting to submit entries for consideration should send *one copy each* of the comics or books to be considered and include a cover letter indicating what is being submitted and in what categories. The tentative categories include best single issue, best short story, best serialized story, best continuing comic-book series (at least two issues must have been published in 2002), best limited comic-book series (at least half of the series must have been published in 2002), best new series, best title aimed at a younger audience, best anthology, best graphic album — new material, best graphic album — reprint, best archival collection, best humor publication, best U.S. edition of foreign material, best writer, best writer-artist, best penciller-inker (individual or team), best painter (interior art), best lettering, best coloring, best comics-related book, best comics-related periodical, and best publication design. (This year's judges have already chosen not to include a best comics-related item category.)

Publishers may submit a maximum of five items for any one category, and the same item or person can be submitted for more than one category. Each imprint, line, or subsidiary of a publisher may submit its own set of entries. There are no entry fees.

Creators can submit materials for consideration, if: (a) their publisher is no longer in business; (b) their publisher is unlikely to have participated in the nomination process; or (c) they have severed connections with the publisher or have similar reasons for believing that their publisher is unlikely to consider nominating them or their work.

All submissions should be sent to Jackie Estrada, Eisner Awards Administrator, 4657 Cajon Way, San Diego, CA 92115, before the deadline of March 14. The nominees will be announced in April, and ballots will go out in May to some 5,000 creators, editors, publishers, distributors, and retailers. Celebrity presenters will announce the results at the awards ceremony the evening of July 18 at Comic-Con International: San Diego.

The Eisner Awards are administered under the auspices of the San Diego Comic Convention Inc., a nonprofit educational corporation. Anyone with questions about submitting entries for the awards can e-mail Estrada at *jackiee@mindspring.com* or call her at (619) 286-1591. Additional information on the Eisners and the complete call for entries can be found at *www.comic-con.org*. ✦

IN BRIEF

Comic Book Artist goes to Top Shelf

Two-time Eisner Award winning magazine *Comic Book Artist* will now be published by Top Shelf Publishing beginning in June.

Current publisher, TwoMorrows Publishing will continue publishing the last two issues of the *Comic Book Artist* before it moves to Top Shelf.

Comic Book Artist #24 will spotlight the comics of *National Lampoon* and #25 will examine the America's Best Comic's line and Alan Moore.

All subscription refunds for issues after #25 will be handled by TwoMorrows.

Superman to visit Clark Kent in *Smallville*

According to Reuters, *Superman* star Christopher Reeve will make an appearance on a future episode of *Smallville*.

Reeve will play a scientist who will help Clark learn more about his future.

The Travelers journey to Wingnut Games

Wingnut Games will take over publishing duties Tony DiGerolamo's *The Travelers* beginning in April with #21.

April will also see the release of the first *Travelers* trade paperback, titled *The Travelers: Keg o' Fun: Volume 1: Look Out! Talking Monkey!*, also from Wingnut.

NEW COMICS shipping Jan. 26-Feb. 1

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie #532, $2.19
Archie's Mysteries #26, $2.19
Jughead with Archie Digest #181, $2.39
Pals-N-Gals Double Digest #73, $3.59
Veronica #136, $2.19

CrossGen

Brath Prequel, $2.95
Crossovers #1, $2.95
Edge #10, $7.95
Meridian #32, $2.95
Path #11, $2.95
Red Star Vol. 2 #2, $2.95
Ruse #16, $2.95

Dark Horse

Buffy The Vampire Slayer #53, (two covers $2.99)
Kiss #6, (two covers $2.99)
Lone Wolf 2100 #7, $2.99
Nevermen: Streets of Blood #1 (of 3), $2.99
Usagi Yojimbo #63, $2.99

DC Comics

Batman/Aliens II #2 (of 3), $5.95
Cartoon Cartoons #15, $2.25
Fight For Tomorrow #5 (of 6), $2.50
Flash #194, $2.25
Flash: Rogues TP, $14.95
Global Frequency #4 (of 12), $2.95
Gotham Central #3, $2.50
Green Arrow #21, $2.50
Hellblazer #180, $2.75
JLA #77, $2.25
Legion #16, $2.50
Robin #110, $2.25
Robotech Sourcebook, $2.95
Superman vs. Darkseid: Apokolips Now, $2.95
Superman: Last Stand On Krypton, $6.95
Tom Strong's Terrific Tales #6, $2.95
Witching Hour TP, $19.95
Wonder Woman #188, $2.25

Image Comics

Clock Maker #1 (of 12), $2.50
G.I. Joe Battle Files: Ultimate Source Book TP, $14.95
Spawn #130, $2.95
Violent Messiahs Lamenting Pain #3 (of 4), $2.95

Marvel Comics

Avengers #63, $2.25
Captain Marvel #5, $2.25
Hulk/Wolverine 6 Hours #2 (of 4), $2.99
✪ *Punisher* #21, $2.99 (Jan. 5-11)
Shang-Chi: Master of Kung Fu #5 (of 6), $2.99
Truth #3 (of 6), $3.50
Ultimate Adventures #4, $2.25
Ultimate War #3 (of 4), $2.25
Ultimate X-Men #28, $2.25
X-Force: Famous, Mutant and Mortal HC, $29.99
X-Men Unlimited #41, $3.50
X-Statix #7, $2.25

Sirius Entertainment

Alice Sinn & Waking Dream GN, $7.50
Dogwitch #4, $2.95
Poison Elves #71, $2.95

Viz Communications

Ceres, Celestial Legend Part 4 #4 (of 4), $3.50

NOW APPEARING!

January 18

Robert Williams (*Hysteria in Remission*) at Hi De Ho Comics, 525 Santa Monica Blvd., Santa Monica, **California** 90401, from 2 to 5 p.m.

January 25

Amber Benson (*Buffy the Vampire Slayer* cast member Tara) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at noon.

January 31

Donna Barr (*Desert Peach, Stinz*), **Madison Clell** (*Cuckoo*), **Dan Clowes** (*Ghost World, Eightball*), **Howard Cruse** (*Stuck Rubber Baby*), **Renee French** (*The Soap Lady*), **Roberta Gregory** (*Naughty Bits*), **Rafael Navarro** (*Sanambulo*), **Richard Sala** (*Evil Eye*), and **Serena Valentino** (*Gloom Cookie*), at Lee's Comics, 1020-F N. Rengstorff Ave., Mountain View, **California**, from 6 to 9 p.m.

February 1

Anthony Montgomery and **Dominic Keating** (*Enterprise* cast members Ensign Travis Mayweather and Lt. Malcolm Reed, respectively) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

[Editor's Note: Send items for this feature to ***Now Appearing****, c/o* ***Comics Buyer's Guide****, 700 E. State St., Iola, Wis. 54990, fax it (again c/o* ***CBG****) to (715) 445-4087, or e-mail it to* ***cbgnews@krause.com****.*
Please note: *This is a* ***free*** *service.]*

Dynamic Forces announces March releases

A card set Dawns, the Green Goblin is busted, and Rude and the Romitas draw

By **Nathan Melby**

Dynamic Forces' March products will include a card set, a bust and two Marvel lithographs.

It will release a *Dawn* limited-edition autographed six-card set featuring images by Joseph Michael Linsner; it features a collector's box and certificate of authenticity.

There will be only 1,000 signed sets at a cost of $19.99 each.

Featuring classic art from the Silver Age, Steve Rude recreates the work of such comics legends as Jack Kirby and John Romita in his "Marvel Universe Classic '60s Characters" lithograph. The lithograph features The Fantastic Four, Doctor Doom, The Avengers, Spider-Man, Hulk, Daredevil, Doctor Strange, and the X-Men. This is the first in a series of Marvel lithographs featuring Marvel characters from the last three decades and is available autographed by Rude for $49.99 and unsigned for $19.99.

The father and son team of John Romita Jr. and Sr. have both brought their pencils to *Spider-Man* with resounding success. Their talents are combined for Dynamic Forces in the "Spider-Man: The Romita Legacy" acetate "cel" lithograph. The lithograph will be available signed by John Romita Jr. for $89.99 or unsigned for $40.

For hard-core Spider-Man fans, Dynamic Forces will offer a Green Goblin14-inch full-size head bust. This bust is the third in a series that also features Spider-Man and Captain America. Designed, sculpted, and painted by Alex Ross and Mike Hill, the bust is limited to 1,000 units. The bust will be offered at an introductory price of $295 until March 30 when the price goes up to $350. ✦

Lithographs scheduled to ship in March from Dynamic Forces include: "Marvel Universe Classic '60s Characters" by Steve Rude (left) and "Spider-Man: The Romita Legacy" by John Romita Sr. and Jr. (right).

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Jan. 10:

AC Comics: *Best of the West* #33, $6.95 (Dec)
Femzine #2, $9.95 (Dec. 22-28)

AiT/Planetlar: *Doll & Creature GN*, $12.95 (Oct)

Anarchy Studios: *Vampi* #24, $2.99 (Dlx. Ed. $9.95) (Oct)

Arcade Comics: *Youngblood* #1 San Diego Con 2002 Ltd Ed, $9.99 (Sp Ed $19.99) (Dec. 22-28)

Archie Comic Publications: *Archie and Friends* #66, $2.19 (Jan. 5-11)
Betty & Veronica Double Digest #112, $3.59 (Jan. 5-11)
Betty #121, $2.19 (Jan. 5-11)

Art Atak Productions: *Vesil Vol. 2* #1, $2.95 (Dec)

Avatar Press: *Warren Ellis Strange Killings Body Orchard* #5, $3.50 (Sp Ed $3.95) (Nov)

Basement Comics/Amryl Entertainment: *Basement Comics Amryl San Diego 2002 Jam Book*, (two covers $5.00) (Dec)
Madame Tarantula #0, $2.95 (Sep)
Tigress Tales #4, $2.95 (Sep)

Bongo Comics: *Futurama/Simpsons 'Special Crossover Crisis* #2 (of 2), $2.50 (Dec)

Chanting Monks Studios: *Stuff Out'a My Head TP*, $10.95 (Sp Ed $27.95) (Dec. 1-7)

CrossGen: *Forge* #10, $7.95 (Jan. 5-11)
Mystic #32, $2.95 (Jan. 5-11)
Way of the Rat #9, $2.95 (Jan. 5-11)

Dark Horse: *Grendel: God & The Devil* #0, $3.50 (Jan. 5-11)

DC Comics: *100 Bullets* #41, $2.50 (Dec. 29-Jan. 4)
Batman: Legends of the Dark Knight #163, $2.50 (Jan. 5-11)
Doom Patrol #16, $2.50 (Jan. 5-11)
Fables #9, $2.50 (Jan. 5-11)
Gen 13 #5, $2.95 (Jan. 5-11)
Green Arrow #20, $2.50 (Dec. 22-28)
Harley Quinn #28, $2.50 (Jan. 5-11)
Hawkman #11, $2.50 (Dec. 29-Jan. 4)
Hellblazer: Haunted TP, $12.95 (Jan. 5-11)
JSA #44, $2.50 (Jan. 5-11)
Name of the Game SC, $19.95 (Dec. 22-28)
Scooby-Doo #68, $2.25 (Jan. 5-11)
Stormwatch: Team Achilles #7, $2.95 (Jan. 5-11)
Superman & Batman Generations III #1 (of 12), $2.95 (Jan. 5-11)
Superman: The 10-Cent Adventure, $0.10 (Jan. 5-11)
T.H.U.N.D.E.R. Agents Archives Vol. 1 HC, $49.95 (Dec. 1-7)
Vertigo Pop!: London #3 (of 4), $2.95 (Jan. 5-11)
War Story: Condors, $4.95 (Jan. 5-11)
Zero Girl: Full Circle #3 (of 5), $2.95 (Jan. 5-11)

Dork Storm Press: *Dork Tower* #21, $2.99 (Oct. 13-19)

Dreamwave: *Arkanium* #3, $2.95 (Nov)
Transformers: War Within #4, $2.95 (Jan)
Warlands Vol. 3 #2, $2.95 (Dec)

Fantagraphics Books: *White Flower Day GN*, $14.95 (Aug)

Geek Punk: *Super Hero Happy Hour* #1, $3.00 (Jan)

Gutsoon! Entertainment: *Raijin Comics* #5, $4.95 (Jan. 5-11)

Image Comics: *Defiance* #5, $2.95 (Nov. 10-16)
Powers #27, $2.95 (Dec. 8-14)
Tomb Raider Journeys #9 (of 12), $2.99 (Jan)
Violent Messiahs: Lamenting Pain #2 (of 4), (two covers $2.95) (Nov. 24-30)

Ironcat: *Amerimanga Vol. 1* #1, $7.99 (Dec)

Marvel Comics: *Black Panther* #53, $2.50 (Jan. 5-11)
Call of Duty Vol. II: The Precinct and the Wagon TP, $14.99 (Jan. 5-11)
Daredevil Legends Vol. 1: Yellow TP, $14.99 (Jan. 5-11)
Daredevil #41 , $0.25 (Jan. 5-11)
Elektra #19, $2.99 (Dec. 15-21)
Hulk/Wolverine 6 Hours #1 (of 4), $2.99 (Jan. 5-11)
Incredible Hulk #49, $2.25 (Jan. 12-18)
Killraven #4 (of 6), $2.99 (Jan. 5-11)
Mekanix #4 (of 6), $2.99 (Jan. 5-11)
Ultimate Daredevil & Elektra #4 (of 4), $2.25 (Jan. 5-11)
Ultimate X-Men #27, $2.25 (Jan. 5-11)
Uncanny X-Men Vol. I: Hope TP, $12.99 (Jan. 5-11)
X-Treme X-Men #20, $2.99 (Jan. 5-11)

NBM: *Girl: Second Coming Vol. 2*, $10.95 (Dec)

Saddle Tramp Press: *Holliday* #4, $3.00 (Jan)

Sirius Entertainment: *Dogwitch* #3, $2.95 (Dec)

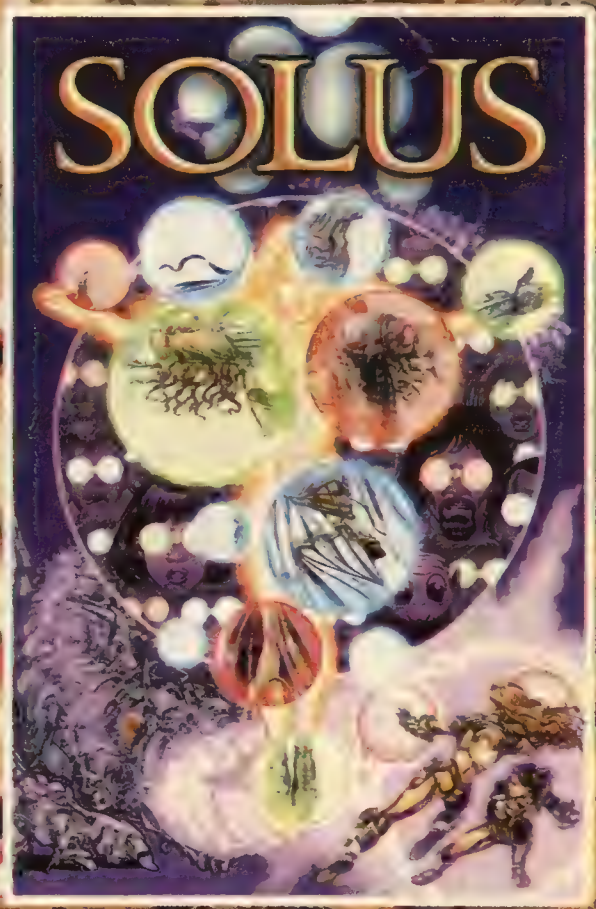
Tokyopop: *Kodocha Vol. 5: "Sana's Stage" GN (of 10)*, $9.99 (Dec)

Vanguard Productions: *Spider: Scavengefs of Slaughtered Sacrifices HC*, $27.95

Viz Communications: *Shonen Jump Vol. 1* #2 February 2003, $4.95 (Dec. 15-21)
Spirited Away Vol 2 TP, $9.95 (Aug. 18-24)
Spirited Away Vol. 3 TP, $9.95 (Sep. 15-21)

FEATURED ITEM

GEORGE PÉREZ RETURNS



AND THE CROSSGEN UNIVERSE WILL NEVER BE THE SAME!

Audra Radiant is putting the pieces of her life back together. The problem is that they're all scattered on different worlds! Watch as Audra goes from pulp hero to barbarian warrior, changing identities as she tours the worlds of the CrossGen Universe in search of herself. The answers will change her life – and the universe – forever!

SOLUS #1

Written by Barbara Kesel, art by George Pérez & Rick Magyar, colors by Larry Molinar

48 pages full color – 32 PAGES OF STORY!
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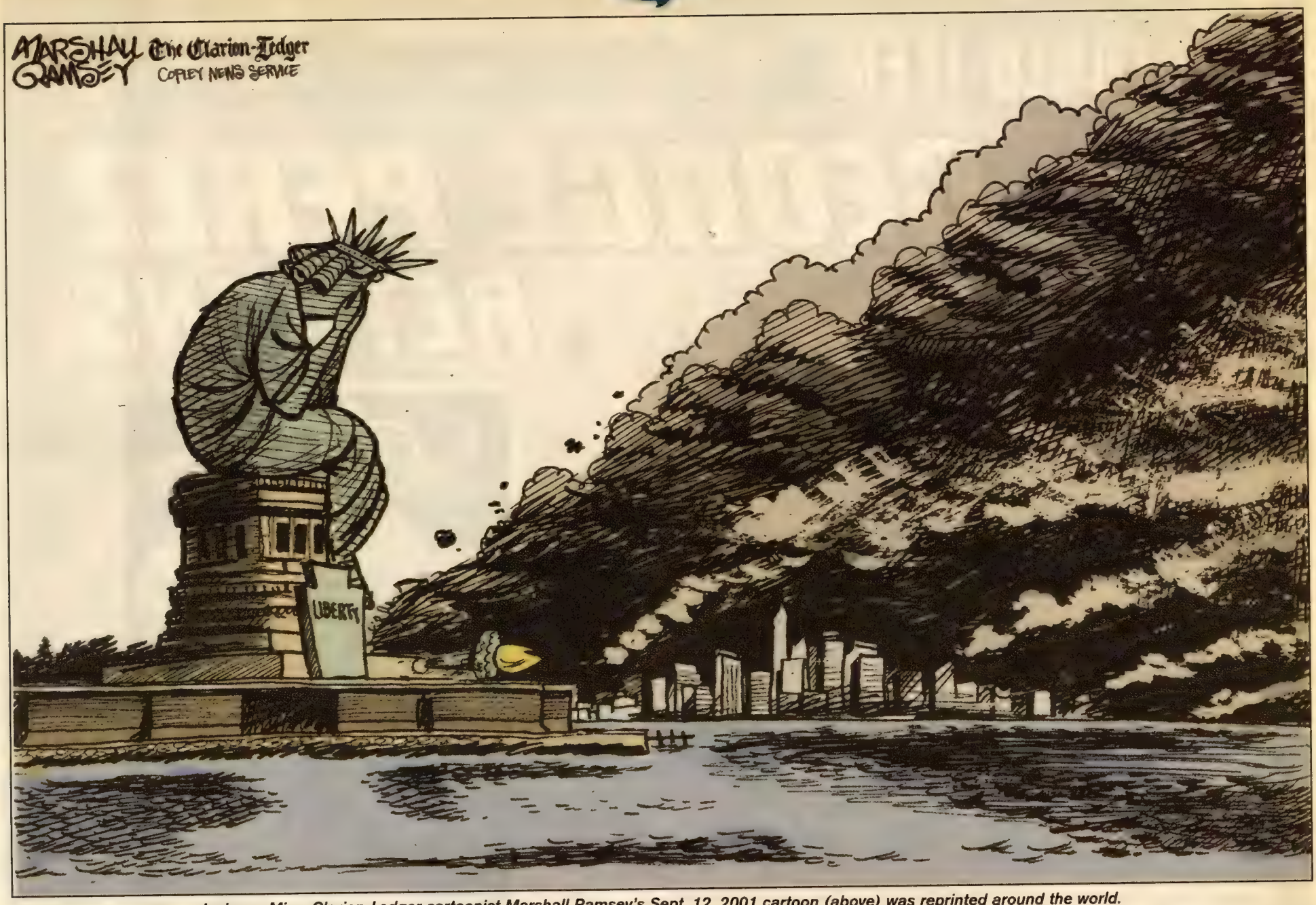


Jackson, Miss. Clarion-Ledger cartoonist Marshall Ramsey's Sept. 12, 2001 cartoon (above) was reprinted around the world.

Where the news and comics mix

Pulitzer editorial cartooning finalist talks about the prize and the process

By **Nathan Melby**

Among awards for creators in the comics medium, few carry this kind of name recognition: The Pulitzer. And rareified is the company of cartoonists who've won in its Editorial Cartooning category: Bill Mauldin, Pat Oliphant, Garry Trudeau, Jules Feiffer, Berke Breathed, just to name a few.

Yet, each year, cartoonists everywhere vie to join the ranks — and each year, they're faced with tough decisions: What strips to send? What strips to leave out?

It's always a tough challenge, said Marshall Ramsey, editorial cartoonist for *The Clarion-Ledger* in Jackson, Miss. Nominated five times, his cartoons following Sept. 11 placed him in the top three finalists when the 2001 awards were announced last April. Clay Bennett won for his work with the *Christian Science Monitor*.

"I received a nice 8 1/2 x 11 piece of paper from Columbia University saying I was officially a finalist," Ramsey told ***CBG***. "It's one of my favorite pieces of 8 1/2 x 11 paper."

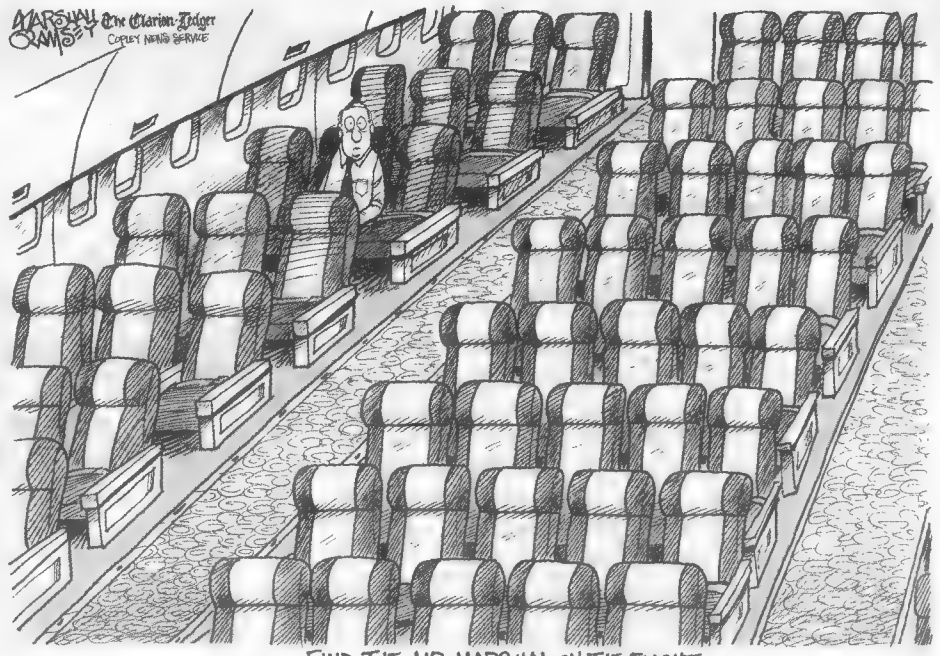
The Pulitzers. Set up by journalist Joseph Pulitzer in his will, the Pulitzer Prize has been rewarding excellence in journalism since 1917. The Pulitzer Prize Board consists of several newspaper editors and academics (but no cartoonists, this year) and meets annually to award prizes.

The award for editorial cartoons was established in 1922. The first award was given to Rollin Kirby of *The New York World* for his cartoon "On the Road to Moscow." Mauldin won in 1945 and 1959, and the award has variously gone to editorial page cartoonists and syndicated strip creators, such as Trudeau and Breathed, who deal in political commentary.

The board has also recognized comics-related material outside the category, most recently in 2001 when the adventures of two Golden Age comics creators in *The Adventures of Kavalier and Klay* by Michael Chabon won the Pulitzer Prize for literature. Also, Art Spiegelman's comic, *Maus*, about the Holocaust, won a "special citation" in 1992.

The experience. Ramsey said that the nominations had to be sent in by Feb. 1, 2002, and that his editors helped him narrow down the selection of the more than 350 cartoons he does a year to the 20 submitted.

"A lot of my editors had judged contests and had



FIND THE AIR MARSHAL ON THE FLIGHT

Pulitzer Editorial Cartoonist winners

1922 Rollin Kirby
1924 Jay Norwood Darling
1925 Rollin Kirby
1926 D. R. Fitzpatrick
1927 Nelson Harding
1928 Nelson Harding
1929 Rollin Kirby
1930 Charles R. Macauley
1931 Edmund Duffy
1932 John T. McCutcheon
1933 H. M. Talburt
1934 Edmund Duffy
1935 Ross A. Lewis
1937 C. D. Batchelor
1938 Vaughn Shoemaker
1939 Charles G. Werner
1940 Edmund Duffy
1941 Jacob Burck
1942 Herbert Block (Herblock)
1943 Jay Norwood Darling
1944 Clifford K. Berryman
1945 Sergeant Bill Mauldin
1946 Bruce Alexander Russell
1947 Vaughn Shoemaker
1948 Reuben L. Goldberg
1949 Lute Pease
1950 James T. Berryman
1951 Reg (Reginald W.) Manning
1952 Fred L. Packer
1953 Edward D. Kuekes
1954 Herbert L. Block (Herblock)
1955 Daniel R. Fitzpatrick
1956 Robert York
1957 Tom Little
1958 Bruce M. Shanks
1959 William H. (Bill) Mauldin
1961 Carey Orr
1962 Edmund S. Valtman
1963 Frank Miller
1964 Paul Conrad
1966 Don Wright
1967 Patrick B. Oliphant
1968 Eugene Gray Payne
1969 John Fischetti
1970 Thomas F. Darcy
1971 Paul Conrad
1972 Jeffrey K. MacNelly
1974 Paul Szep
1975 Garry Trudeau
1976 Tony Auth
1977 Paul Szep
1978 Jeffrey K. MacNelly
1979 Herbert L. Block
1980 Don Wright
1981 Mike Peters
1982 Ben Sargent
1983 Richard Locher
1984 Paul Conrad
1985 Jeff MacNelly
1986 Jules Feiffer
1987 Berke Breathed
1988 Doug Marlette
1989 Jack Higgins
1990 Tom Toles
1991 Jim Borgman
1992 Signe Wilkinson
1993 Stephen R. Benson
1994 Michael P. Ramirez
1995 Mike Luckovich
1996 Jim Morin
1997 Walt Handelsman
1998 Stephen P. Breen
1999 David Horsey
2000 Joel Pett
2001 Ann Telnaes
2002 Clay Bennett

Ramsey's 2001 cartoons shifted from local and national issues, such as the Mississippi state flag and the California brownouts, to security issues following Sept. 11

ideas what would make for a strong entry," Ramsey said. "It was like editing a film — a lot of the cartoons hit the cutting room floor at the end."

According to Ramsey, there are two rounds to the competition. The first set of judging is to pick three finalists and then a second set of judges picks the winner. One catch is that the final set of judges can also reject all of the finalists and go back to the pool of entries. Another catch: You don't find out you're a finalist until the winner is named.

Ramsey said that he had heard that he might have been a finalist, but he didn't want to look like a "world class idiot" running around telling everyone and then not be a finalist. "I watched the AP wire, which is how they announce the winner, and saw that I lost. I now know how the poor guys feel when they lose the Oscars. If I had won, I think they would have leaked it to my publisher so they could get Champagne and Cheetos," Ramsey joked. "When I saw that I hadn't won, I felt like a loser, but I soon heard an outpouring of congratulations from around the country. It was a surreal day."

Local versus national. Having been considered before — and with the honor so valued in the editorial community — does the competition every figure in Ramsey's decisions about what strips to draw?

Not really, he said, noting that he simply hopes that at the end of the year he'll have done enough suitable strips for a nomination package.

What's preferable, as far as the board is concerned, state or local topics? Ramsey, whose cartoons deal with both, said it's possible to find strips that split the difference.

"The one advantage of being in Mississippi is that our local issues are very strong and make for excellent cartoons," he said. "When I picked out the 40 that I first considered, I looked for good artwork and solid ideas. I didn't really say, 'I can't pick this because it is local.'

Ramsey said he was pleased with the 2001 portfolio overall. "It was a hell of a year — dealing with Sept. 11 and the flag vote in Mississippi, while struggling with skin cancer myself. I think looking at a lot of the cartoons, I can tell you what I was feeling at that moment. I'm proud of much of the work I did in 2001."

He said that he expects his paper to nominate him again this year, but underlined he had not changed his approach to cartooning.

"I never really know what to expect," he said. "I just hope my work is viewed favorably." ✦

Investigative reviews

Tony focuses on crime comics

By **Tony Isabella**

It's just plain bad planning on nature's part, having the days shortest when there is the most to do.

— Bill Vaughan

Winter has well and truly staked its claim on my beloved town of Medina, Ohio. The first day of school after the holiday break found us digging out from what seemed like a foot of snow. In this neck of the woods, snow always seems to arrive simultaneously with the arrival of *Automotive Moronicous*, a species of barely sentient bipeds who have, apparently, never seen snow.

These migratory creatures can generally be spotted by the cell phones they hold to their ears as they slide through stop signs and traffic signals. As near as I can figure, their natural prey seems to be the plentiful mailboxes which line our Medina streets.

For its part, my environmentally conscious hometown maintains the migratory paths within its territory in as pristine a manner as possible. Not only does Medina plow or salt its streets sparingly, but its trucks seem to add snow or slush to these paths, the better to keep the mailbox population under control.

After sending Eddie and Kelly to school with enough lunch money to last them until the spring thaw, I settled down to write this week's column with the melodic crunching of mailboxes serving as background and muse to my thoughts. Ah, nature!

David Yurkovich is one of the most original voices in comics. His forte is adult-oriented "super-hero" comics created from equal parts thoughtful inquiry and impish wit. He eschews the excessive profanity and labored sexual content of so many other comics which have traveled this road in recent years. In short, we need him now more than ever.

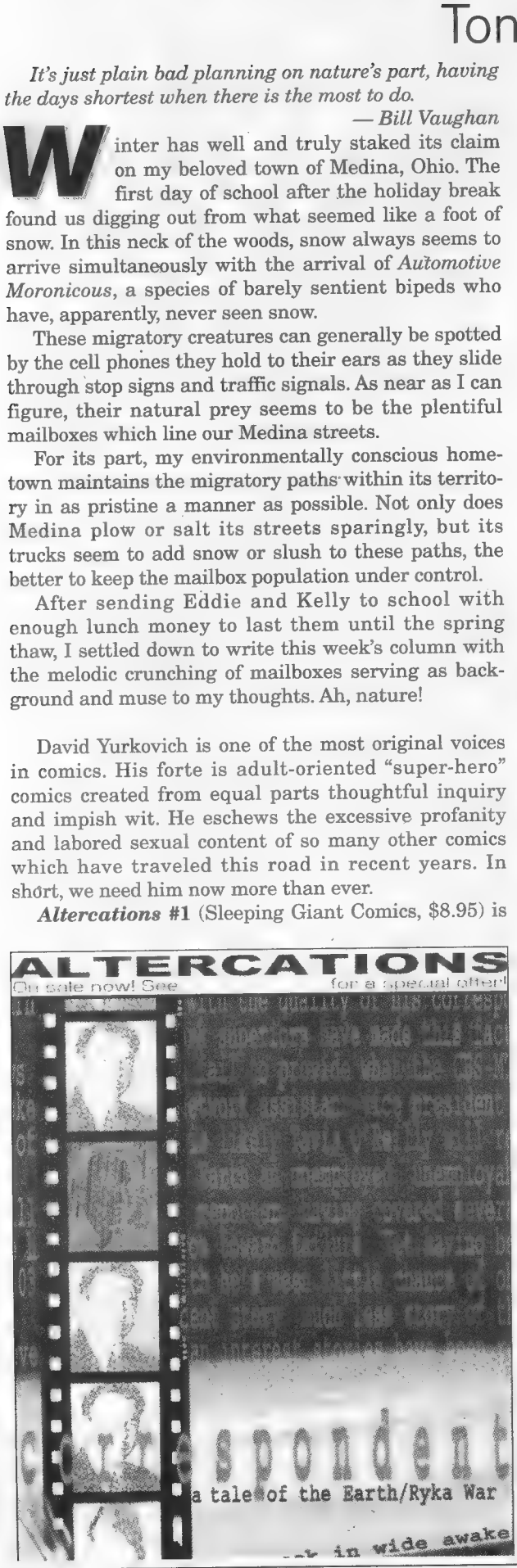
***Altercations* #1** (Sleeping Giant Comics, $8.95) is the first of two 64-page, full-color issues in which Yurkovich explores "super-hero activity in 20th century North America" in concisely plotted, fully realized short stories. Each tale is prefaced by commentary by Yurkovich and "noted essayist Alfred Pinchley," giving a further historical context to these works.

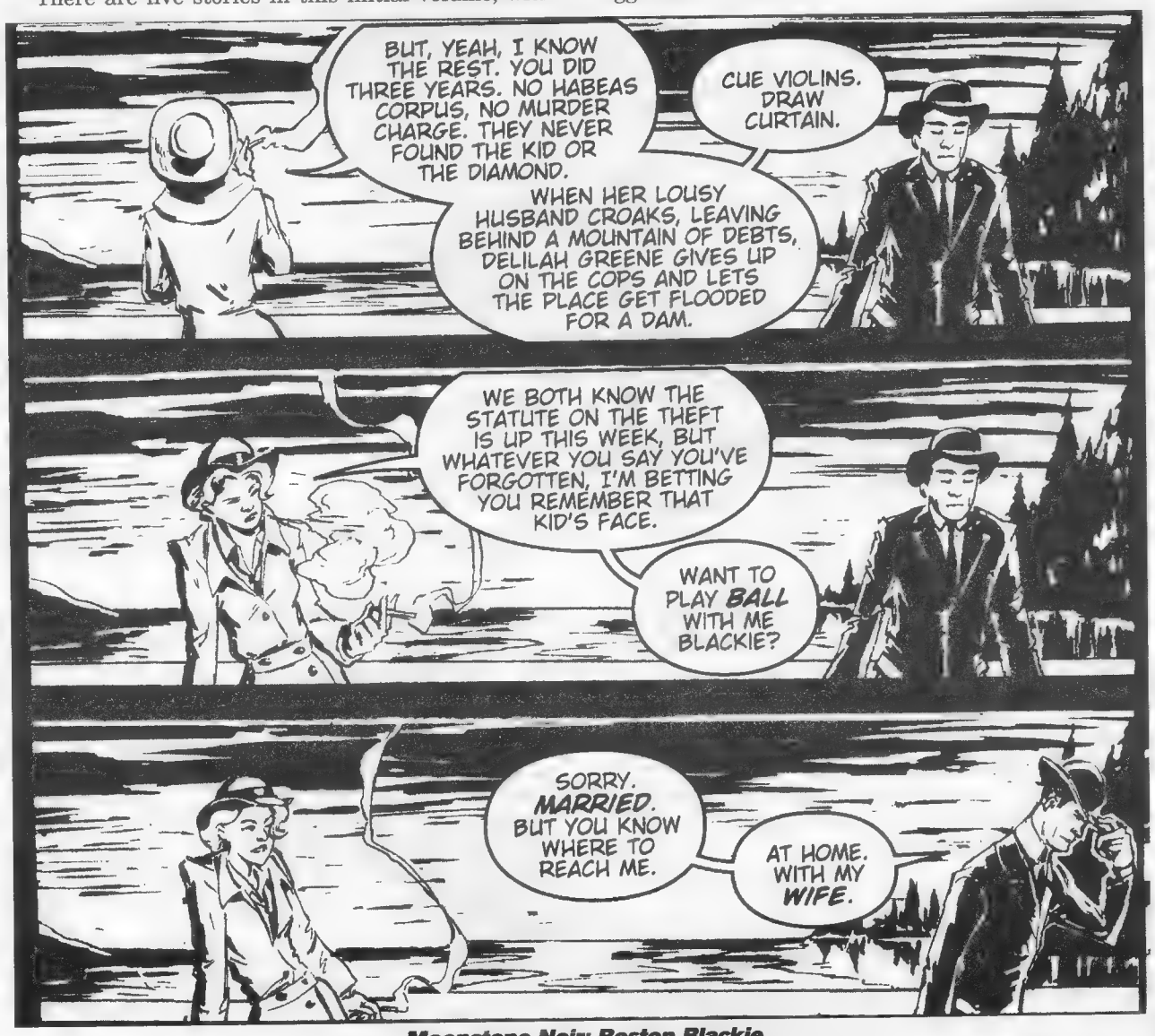
There are five stories in this initial volume, with settings ranging from San Francisco in 1906 to New York City in the midst of World War II. Other stories touch on the coal shortage of 1917-18, Prohibition, and The New Deal. Yurkovich blends the fantastic and the real to great effect, the coal-shortage tale being especially effective in drawing the reader into an earlier time. I'm eager to see what he does with stories set during my own life.

Digression: In one of these five stories, Yurkovich touches on a serious topic also seen in Marvel's *The Ultimates*. Yurkovich is far more subtle; his story is all the more poignant for its lack of sensationalism. There's a lesson to be learned here.

Each year since I discovered Yurkovich's work, I have hoped in vain that his works would be recognized, if only with a nomination or two, by the various awards given out in the comics field. Maybe this year will bring an end to my disappointment.

I urge you to read this amazing comic book as soon as possible. If you can't get it from your local retailer, you can buy it directly from Yurkovich at *www.sleepinggiantcomics.com*.




BUT, YEAH, I KNOW THE REST. YOU DID THREE YEARS. NO HABEAS CORPUS, NO MURDER CHARGE. THEY NEVER FOUND THE KID OR THE DIAMOND.
CUE VIOLINS. DRAW CURTAIN.
WHEN HER LOUSY HUSBAND CROAKS, LEAVING BEHIND A MOUNTAIN OF DEBTS, DELILAH GREENE GIVES UP ON THE COPS AND LETS THE PLACE GET FLOODED FOR A DAM.
WE BOTH KNOW THE STATUTE ON THE THEFT IS UP THIS WEEK, BUT WHATEVER YOU SAY YOU'VE FORGOTTEN, I'M BETTING YOU REMEMBER THAT KID'S FACE.
WANT TO PLAY *BALL* WITH ME BLACKIE?
SORRY. *MARRIED*. BUT YOU KNOW WHERE TO REACH ME.
AT HOME. WITH MY *WIFE*.

Moonstone Noir: Boston Blackie

On our scale of zero to five floating heads, *Altercations* #1 earns the full five Tonys.

Boston Blackie, as originally conceived by Jack Boyle, was a hardened criminal serving time in a brutal prison. When he moved from pulp fiction to movies, radio, and television, he received a makeover and became a private detective. With the publication of ***Moonstone Noir: Boston Blackie*** (Moonstone, $5.95), writer Stefan Petrucha and artist Kirk Van Wormer bring Blackie back "to his opium-addicted, morally ambiguous roots." Their Blackie is an ex-con haunted by a murder he may have committed — and determined to learn the truth of a night he can neither remember nor forget.

When we meet Blackie, he's served several years for the theft of a black diamond at an extravagant costume party. The 5-year-old son of a wealthy family disappeared that night and the diamond was never found. There was only Blackie, unconscious at the scene of the crime, his last memories of the night being the wall safe he never opened and the child asking for a drink of water.

Water is a key image in Petrucha's moody script. He gives us a protagonist drowning in his past, ancillary characters swept up in the tragic flood of circumstances, and, less metaphorically, an underwater crime scene. The script and the black-and-white art do a fine job of connecting the reader to the dark deeds and emotions enveloping Blackie. There were times during the story when I felt the urge to take a deep breath.

Moonstone's presentation of *Boston Blackie* was good, but there was room for improvement. The 48-page squarebound book has a nice cover, design, and heft to it, but some interior art and copy came close to being swallowed up by the binding.

Additionally, given the growth of comics sales in traditional bookstores, I think Moonstone missed a bet by running a house ad on the back cover of this book. Something along the lines of the back-cover "sales pitch" found on most mass-market and trade paperbacks, a bit of background on Blackie and this story might have enticed a casual reader into buying the comic book. The comics industry has to make selling comics to readers outside our faithful audience its top priority ... because "preaching to the choir" clearly hasn't increased the overall unit sales of comics in general.

If you enjoy hard-boiled detective fiction with weight to it, I believe *Moonstone Noir: Boston Blackie* will be right up your doubtless dark alley. It gets four Tonys.

CSI: Crime Scene Investigation is one of my favorite TV shows. Max Allan Collins is one of my favorite writers. These facts added up to high expectations for the advance copy of ***CSI: Crime Scene Investigation* #1** ($3.99) sent to me by IDW Publishing. Happily, my expectations were largely justified.

Ashley Wood did a spot-on job of capturing the likenesses of the *CSI* cast members for the evocative cover of this debut issue. The seriousness of the characters and of the work the characters do come through in this striking image. Within the comic book itself, Wood handles the flashback and forensic scenes. It's an ingenious way to translate the TV show's signature scenes to the comic *sans* the original's incredible cinematography.

Collins goes "high concept" with his story for this five-issue mini-series. Amid the glittering decadence of Las Vegas, a serial killer is reenacting the murders committed by Jack the Ripper. And, as will be seen in the second issue, Gil Grissom and his team will not lack for suspects ...

There's a Jack the Ripper convention in town.

Collins, with forensic research and plot assistance by Matthew V. Clemens, delivers a comics story that is faithful to the source material without being less a comics story for it. That's a nice change of pace from comics writers who, in their futile attempts to imitate their favorite *films du jour*, forswear the use of captions and other useful comics technique.

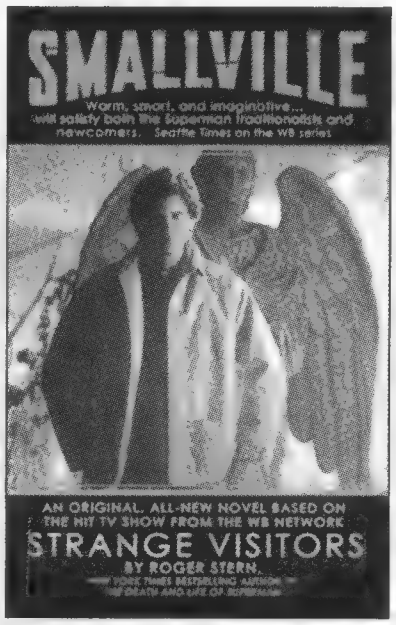
"Happily, my expectations were largely justified."

The issue's sole weakness lies in the "live-action" sequences pencilled and inked by Gabriel Rodriguez. The pages are competent, but the series and this story deserve better. Rodriguez also fails to nail the likeness of William L. Petersen (Gil Grissom); he makes the actor look younger than the character he plays on the series. Readers need to see the experience on Grissom's face.

This first issue features an interview with Petersen, which offer interesting background on the series. Interviews with other cast members would be welcomed by this reader.

CSI #1 has an on-sale date of Jan. 29. The debut will be supported by a three-page preview in *TV Guide*, so my advice to retailers is to make sure they have sufficient shelf copies for the non-regulars who may come into their shops looking for this comic book. You may only get one shot at these potential new customers, so don't blow it.

CSI: Crime Scene Investigation #1 pushed a lot of my pleasure buttons. I'm delighted to give it four Tonys.


SMALLVILLE
Warm, smart, and imaginative... will satisfy both the Superman traditionalists and newcomers. Seattle Times on the WB series
AN ORIGINAL, ALL-NEW NOVEL BASED ON THE HIT TV SHOW FROM THE WB NETWORK
STRANGE VISITORS
BY ROGER STERN

Want to sell me a comic book? Hire Roger Stern to write it. However, since comics companies haven't seemed to grasp this simple means of separating me from my money, it was Warner Books who got my cash for ***Smallville: Strange Visitors*** ($5.99), an original prose novel based on the show. If the other novels in this new paperback series are as good as this one, they will get more of my money on a fairly regular basis.

Spiritual con man Donald Jacobi has been touting Smallville's glowing meteorite rocks as the key to health, well-being, and the future evolution of the human race. He has the website, he has the impassioned disciples, and he's come to Clark Kent's home town for what he thinks will be the biggest score yet. Given the paralyzing and perhaps even deadly effect the meteorites have on the Superman-to-be, you can imagine how much Jacobi's arrival thrills Clark and his parents.

I read *Strange Visitors* under some of the worst conditions I could imagine. It was a chapter here and a chapter there while I juggled kids and deadlines — kids bounce better when you drop them — and even days between chapters. It was the holiday season, and demands on my time were endless. Yet, for all that, there wasn't a single time when I wasn't able to pick up this book and get right back into it. That says a lot for Stern's prowess as a novelist. His characters and situations were far more memorable than those to be found in most of the comics titles he used to write. Excuse me while I take a second to mutter under my breath.

Stern gets every *Smallville* character absolutely right. There is nary a scene nor a line of dialogue which misses a beat from the show. However, where the writer truly shines is in the characters which he created for this novel.

Smallville High student Stuart Harrison is dying. Nothing can be done for him, even if his family hadn't exhausted their medical insurance and savings trying. Stern portrays the pain of Stuart's family and friends with painful reality, then brings equal veracity to the range of emotions they experience when Jacobi's meteorites actually cure the young man.

Jacobi himself is a fascinating villain. He is more than the "snake oil salesman" he seems to be at the start of the novel, and his reactions to events therein put a new twist on the transforming power of the Smallville meteorites.

Smallville: Strange Visitors is as good as the best episodes of the TV series. Without breaking a sweat, it gets the full five Tonys. I eagerly await Stern's next story.

The Tony Isabella Farewell Tour begins with MegaCon, Feb. 28 through March 2 at the Orange County Convention Center, Orlando, Fla. From there it continues to Planet Comicon, March 29 and 30, in Kansas City. If all goes as hoped and/or planned, I'll be attending 12 comics conventions this year, meeting friends old and new, autographing the things I've written, and spreading my message of comics, love, peace, and more comics to a world desperately in need of, well, me. It's like a cosmic crusade.

I'll be putting up a website dedicated to the tour and to show off my spiffy Tony Isabella Farewell Tour T-shirts, but, until that site is ready, e-mail me with your questions about these and future tour stops. I'd like to meet as many of you as possible before I get put out to pasture.

Can I get a "moo" from the gathered faithful? ✦

Tony's Tips! *is © Tony Isabella, 2002.* *Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com.***

READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

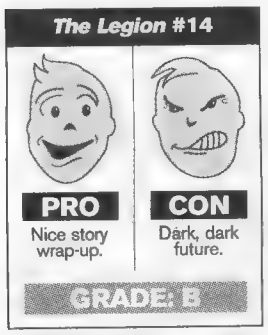
The Legion #14 — DC

$2.50, color, 48 pgs., available now
reviewed by **Jack Abramowitz**

The latest incarnation of The Legion continues to reintroduce classic characters (Timber Wolf and Computo, for example), weaving them with new concepts. The story in this issue does this as deftly as any.

The first half of the story in this issue is a simple battle, the kind we've seen too many times before. The latter half is more profound, more introspective, and, frankly, more interesting. It is an appropriate and fairly inspirational ending to the "Robotica" storyline. The problem lies not in this story *per se*, but in the general reality of The Legion.

The Legion's 31st Century is not a pleasant place or time. DC has strayed from what historically has been the strength of The Legion: Teen-agers with super-powers fighting evil in a bright future. The Legion future has darkened and been rebooted several times. Sadly, every time they return The Legion to its roots, somebody darkens it again. It's just not a future in which we'd want to live.



The real world is scary enough right now. Give us a future we'd like to see, not one whose coming we dread.

www.dccomics.com

Blood Shed #3 — Double Eye Studios

$2.50, color, 20 pgs., available now
Writer: Fern Wharton
Artists: D.T. Washington, Mike Worley
reviewed by **Jim Johnson**

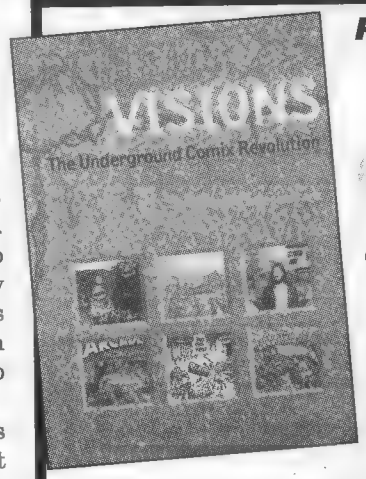
The focus on normal, everyday people and their place in a world populated by super-heroes and mutants has nearly become a genre in its own right, ever since Kurt Busiek perfected stories like these with series like *Marvels* and *Astro City*. *Blood Shed* is a pretty typical but well-done example, reading rather like *NYPD Blue* Meets The X-Men.

In fact, this series would have fit in quite well, had it been published by Marvel. Wharton's America is one on the verge of a human and mutant civil war, and it's the federal Department of Mutant Affairs that's investigating mutant involvement in the recent murder of a congressional member. But the character focus is more on the members of the DMA than the mutants they're chasing. And these unknown mutants could just as well be some forgotten or discarded characters from any given X-book.

Washington and Worley's art is a bit crude, but the pseudo-animated style goes hand-in-hand with Wharton's simplified, distilled storyline. It's a more-than-approachable story that's easily understood early on, even by those who missed the first two issues. Those who are intimidated by *X-Men* continuity or find other *Astro City*-imitation stories a little too heavy-handed will probably get the most enjoyment out of this.

www.doubleeye.com

PICK OF THE WEEK



Rebel Visions: The Underground Comix Revolution 1963-1975

Fantagraphics

$39.95, color and b/w, 292 pgs., available now

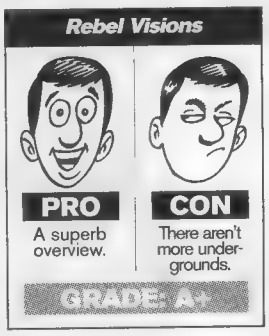
Underground comix have been a part of comics culture for almost 40 years. Originally conceived as an outlet for artists who didn't want to answer to the Comics Code or to strict editorial dictates, the (mostly) black-and-white comics embraced the culture of the 1960s and early 1970s, poking fun at free love, drugs, and politics.

While information on the comix has been produced in the past, in such publications as Fantagraphics' excellent R. Crumb libraries and Jay Kennedy's *Official Underground and Newave Comix Price Guide* (sadly, long out of print), a comprehensive overview of the genre hasn't been available until now.

Patrick Rosenkranz interviewed more than 50 artists and writers involved in the movement and assembled hundreds of examples of their work, all clearly labeled and identified, to present as complete a picture as possible. Rozenkranz is ideally suited to the task, having been involved with the underground creators since the late 1960s, when an article on Kim Deitch was published. Many other articles followed.

While the chapters are arranged chronologically, the stories don't always stay focused on that specific year, following a thread forward in time to show how events played out. It can be disconcerting, but does paint a more complete picture.

The book could have focused on some creators more than others, but Rosenkranz had a very even-handed approach to the project, giving all creators a chance to shine.



reviewed by **Brent Frankenhoff**
www.fantagraphics.com

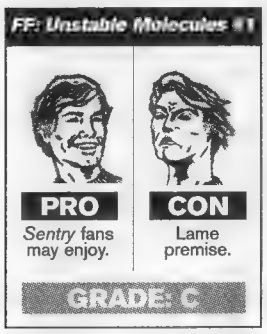
FF: Unstable Molecules #1 — Marvel

$2.99, color, 32 pgs., available now
Writer: James Sturm; Artist: Guy Davis
reviewed by **Brett Weiss**

This unusual mini-series revolves around the odd (and less-than-intriguing) notion that members of The Fantastic Four are based on actual World War II-era people. The first issue introduces readers to the "real world" exploits of Dr. Reed Richards, boxing trainer Ben Grimm, and the brother-sister duo of Johnny and Sue

"Sturm." The spelling of the siblings' last name is cute, considering that the writer of the issue is none other than James Sturm (*The Cereal Killer*). Also cute is the Notes and Sources section containing a *faux* list of books and documents Sturm used to research the story.

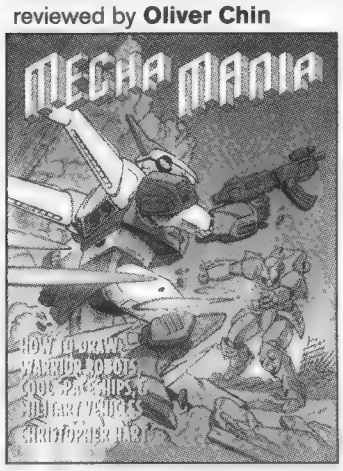
Guy Davis' expressive art is nice, and his style enhances the era and the mood of the tale, but the events taking place (Johnny getting picked on, Reed forgetting about a cocktail party) are largely mundane. Not every comic-book story or situation has to be epic in scale, of course, but there's just not a whole lot of entertainment value here. The characterization is decent (Johnny is a bit of a nerd, Reed is an absentminded genius), but the overall package is far less compelling or colorful than an average issue of the regular *Fantastic Four* series.



www.marvel.com

Mecha Mania — Watson Guptill

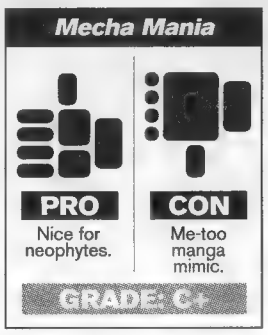
$13.95, color, 128 pgs., available now
Writer and artist: Christopher Hart
reviewed by **Oliver Chin**



Manga has become as mainstream as apple pie, when kids from Iowa to Idaho can watch it on TV every day and be inspired to copy the styles they see. To publishing insiders, there is a difference between creating and following these trends, but will little Johnny in Des Moines or Sally in Boise really care what instruction they get, as long as they can get it?

The latest entrant in "how to draw," *Mecha Mania* is banking that kids aren't fussy detail freaks like the *otaku* who helped launch manga's Western invasion. The book's subtitle, "How to draw the battling robots, cool spaceships, and military vehicles of Japanese comics," stakes its ground. However, its execution is like that of a sheep in wolf's clothing, since it totally omits an introduction or overview of the genre's history.

Creating his own categories to conveniently display his versatility at creating colorful figures, Hart uses the term to be an umbrella for anything robotic, even popular American videogames. Skirting mecha's Japanese origin, and even its underpinnings in human anatomy and transportation functionality, this guide wants to take advantage of the current "mania" but lacks the requisite research to be a legitimate reference.



www.watsonguptill.com

Athena Inc. Agents Roster — Image

$5.95, color, 48 pgs., available now
Writer: Brian Haberlin; Artist: Jay Anacleto
reviewed by **Jack Abramowitz**

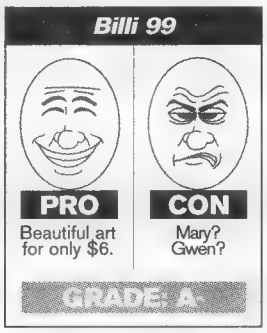
It's kind of sad what $6 will buy one in comics these days. Individual issues of mediocre black-and-white art can cost that much. Image's *Athena Inc. Agents Roster* is a great buy for $6.

It's more than a Who's Who; it's an art book. Disguised as a *faux* government dossier, the simulated "file" includes art and info on current, future, and some probably never-to-be-seen agents from *Athena Inc.*

Even those with no interest in or intention of reading the regular series can enjoy this stand-alone volume.

The stunning and realistic art of Jay Anacleto, complemented by Brian Halberlin's text, make this book enjoyable to read and breathtaking to absorb.

This is perhaps not an ideal "jumping-on point" for new readers. While current characters and situations are discussed, much of the book is dedicated to rejected characters that will, presumably, never appear. Similarly, the back-cover synopsis speaks of Mary and Gwen, neither of whom appears in the book. It is perhaps more useful as an addendum or in a vacuum than as a means of entrance.



www.imagecomics.com

READING ROOM REPORT CARD

From CBG #1522 and #1523

Archie's Mysteries #25	B
Art of Joseph Michael Linsner	A+
Avengers #61	B+
Batgirl: Year One #1	A-
Billi 99 TPB	B-
Birds of Prey #50	C+
Black Hole #10	B+
Digital Fantasy Painting	B-
Dr. Jekyll & Mr. Hyde HC	A
Far from Saints #1	A-
The Forgotten #1-2	B-
Forlorn Funnies #1	A+
Fused! #3	B
Gotham Central #1	B+
Green Arrow #19	C
Hate Annual #3	B+
Iron Wok Jan! Vol. 1	B-
Li'l Santa HC	A
Marvel Visionaries: Steranko	A
Mutant Earth #3	C+
Phantom: Treasures of Bangalla	B+
Quicken Forbidden #11	A
Saint Legend Vol. 1	B
Steranko: Arte Noir	A-
Sundiata GN	B
Tech Jacket #1-2	A-
Wonder Woman 80-Page Giant #1	B-

SERIES SPOTLIGHT

Raijin Comics #1-4 — Gutsoon

$4.95@, b/w and color, 212-248 pgs.@, available now
Writers and artists: Various

While *Shonen Jump* has received a lot of attention, *Raijin Comics* has received little attention, surprising since it's as "authentic" a manga as we're likely to see in America. And, unlike *Jump*, it skews towards slightly older readers, its strong lineup crossing multiple genres with something for nearly everyone.

For action there's "City Hunter," a beautifully drawn, entirely unrealistic (our hero shoots through his own hand to nail a bad guy) story of an ultra-cool street enforcer who reverts to a high-school letch whenever women are around. "Fist of Blue Sky" is almost equal to *Fist of the North Star*, when it comes to extreme violence and grotesque villains. There's the ultra-clean, coloring-book-looking "Baki the Grappler," full of bizarre characters like the sadistic Suwedo (who inexplicably sports a pair of Joker lips) and the boyish Baki (whose literal baby face sits atop a horribly scarred body).

Somewhere between genres is "Bomber Girl," a comedic "bad girl" too silly to take, and "Slam Dunk," a sports drama that's more interested in school romance than points scored. Then there's "First President of Japan," a crackling political thriller that's off to a strong start.

Strong stories, great art, and a huge page count for a reasonable price, *Raijin* is a bargain for anyone who likes comics, manga or American.

GRADE B

S.A. Bennett

www.raijincomics.com

COMICS GUIDE

By Maggie Thompson

Captain Marvel Vol. 4, #1-4 — Marvel

Peter David, Chriscross, Chris Sotomayor, Ivan Reis, color, 32 pgs.@, $2.25@, now available.

By ***CBG***'s reckoning, this is the sixth Captain Marvel volume, but that can be disputed, since the second and third "series" were one-issue hiccups in 1989 and 1994. David's been writing the series since the Jan 2000 issue, and these four are the start of the "U-Decide" promotional competition. It's clear from circulation figures printed in #4 (average paid circulation 34,035) that *something* needed to be done, and David has set out to provide an aggressive series, initiating a major plot hook and then moving the characters along. And move they do, with one of the story devices being to bounce the reader in at one-month intervals, a full month passing between installments. Wow. And move they *do*, with Mar-Vell seeming to become increasingly unbalanced (with total power comes total nuttiness?) and Rick trapped in the microverse, this series is examining one of the enduring questions for super-heroes (and, for that matter, of religion): What are your responsibilities, if you are virtually all-powerful? This is some of David's best work, revitalizing the series. It hasn't saved the title from a price increase, but it's excellent so far, both as adventure and as a thought-provoking challenge to the reader. www.marvel.com

Marvel...it's a suicide mission. If they suspect you're coming...
They will try to kill me. Yes.
Perhaps they will succeed.
My death. That would be unexpected.
Not very orderly. The ramifications would be intriguing.

Fables #5-8 — DC/Vertigo

Bill Willingham, Lan Medina, Steve Leialoha, Mark Buckingham, color, 32-36 pgs. @, $2.50@, now available

Bill Willingham's rich fantasy stories are doled out tantalizingly, but he's been building a following ever since his work on *Elementals* so many years ago. And, though it doesn't feature his considerable drawing skills *Fables* demonstrates his mastery of the art form of the light fantasy mystery. What's impressive about the fifth-issue wrap-up of the initial story arc is that the story was a mystery that played fair, complete with clues for the attentive reader. With the new storyline starting in #6, "Animal Farm," he does a fresh take on Orwell in which the characters know the 1945 satiric allegory but still seem to face many of the same situations. The premise of *Fables* is (as summarized in #6) "Characters from the lands of fable and folklore have been hiding out in New York City ... a secret society of refugees from terrible wars ... The Fables ... who cannot pass as human in the city are forced to stay hidden away in the upstate Fabletown annex known as *The Farm*." But they're not happy. www.dccomics.com

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DON'T LOSE YOUR NERVE, MUMSY BEAR

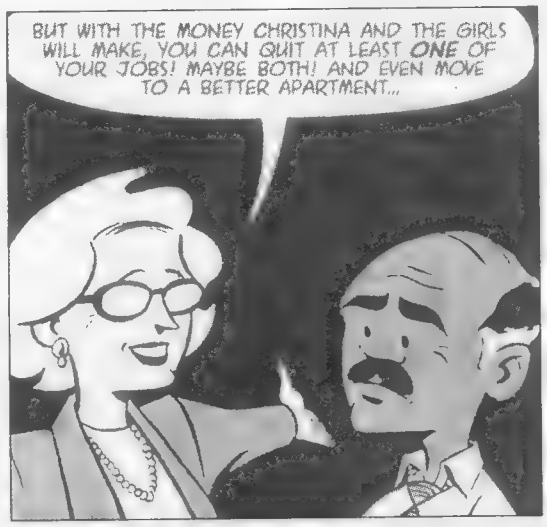
The Salt Sorcerer of Oz — Hungry Tiger Press

Eric Shanower, black and white, $24.95, 288 pgs., ISBN 1-929527-06-3, available now.

The award-winning Shanower was producing memorable Oz material long before he began his epic *Age of Bronze* comic-book series, and he returns to the children's fantasyland of L. Frank Baum every so often to revisit old locations and characters and combine them with new characters and stories. Baum's Oz material tended to feature an ongoing structure of the problem-solving odyssey in which a character would find himself or herself on a mission that required travel during which he or she would meet a number of odd characters, many with their own problems. Shanower has produced graphic novels of Oz in the past, but this is a collection of illustrated short stories done over the years. He maintains the light Baum touch (a pessimistic bear is named Fardels [think *Hamlet*]) and tells charming stand-alone tales. www.hungrytigerpress.com

Days Like This GN — Oni Press

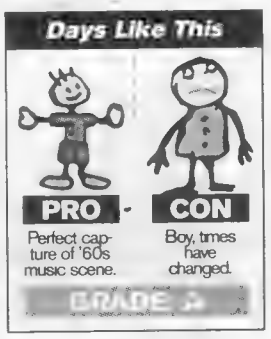
$8.95, b/w, 80 pgs., available now
Writer: J. Torres
Artist: Scott Chantler
reviewed by **Jim Johnson**


BUT WITH THE MONEY CHRISTINA AND THE GIRLS WILL MAKE, YOU CAN QUIT AT LEAST ONE OF YOUR JOBS! MAYBE BOTH! AND EVEN MOVE TO A BETTER APARTMENT...

No one does lighthearted nostalgia like Torres. He nailed down the nostalgia thing way back in his self-published '80s-nostalgia series *The Copybook Tales* and has demonstrated his knack for easy-to-like stories with more recent work like Oni's *Jason and the Argobots*. In this graphic novel, Torres goes back to the early '60s bubblegum music scene.

Anyone who was around then will say that it was a simpler time, and nowhere was this truer than in the music industry. In an era before syndicated radio programming and giant record conglomerates, a songwriter like Torres' character Karen Prince actually could walk into a record exec's office and pitch her work. Or a would-be singer like Christina James could impress the right person at a high school talent show. Or a local DJ could spin a new song from a promising new talent without the constraints of rigid, computer-generated play lists.

Torres captures all that, believably and flawlessly, bringing all these people and elements together seamlessly and with a flair that truly seems reminiscent of an era long gone. And helping this along is Chantler's close attention to period detail, right down to clothing and prices on a restaurant menu. Chantler's characters are all unique and easily recognizable; one can readily picture Phil Silvers as Aben Music President Ben Solomon.



Few comics successfully capture the flavor of the music industry of any era, let alone capture the era itself. *Days Like This* hits all the high notes.

www.onipress.com

Red Prowling Devil Vol. 1 — Comics One

$9.95, color, 200 pgs., available now
Writer and artist: Toshimitsu Shimizu
reviewed by **Oliver Chin**

What if Tom Cruise in *Top Gun* were really a mercenary flying a Russian MIG 29 jet and were a hot chick, to boot? Is it superfluous to say that *Red Prowl-*

ing Devil would be a more appropriate nickname than *Maverick*?

Well, that's the premise here, as the supersonic ace Naomi must pay the price of a tragic mistake by doing time with a secret organization that uses her as a high-flying assassin.

As the lives of her brother and boyfriend hang in the balance, Naomi must put her conscience aside and engage in dogfights to circumvent international crises around the globe. One thousand years is a hefty prison sentence to commute, so can Naomi's conscience hold out as long as her aerial skills do?

Fans of *JAG* will enjoy the well-rendered aerial duels. However, the melodrama and soft-core nudity creates unnecessary turbulence that makes the ride uneven, at best. Roaming the unfriendly skies, this risqué devil paints them red in more ways than one.

www.comicsone.com

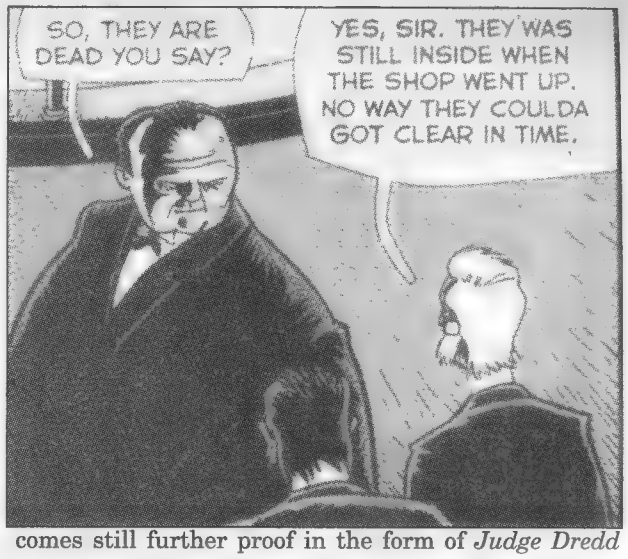
Judge Dredd Megazine #17 — Rebellion

$10.99, color and b/w, 98 pgs., available now

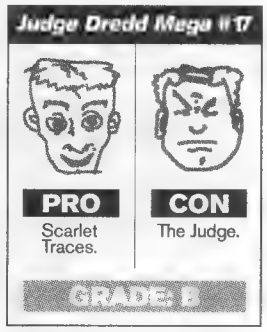
Writers: Various; Artists: Various

reviewed by **S.A. Bennett**

As if the print run of *Shonen Jump* #1 weren't evidence enough that the future of American comics lies in the oversized anthology format, from England comes still further proof in the form of *Judge Dredd Megazine*.



Because Dredd has never done particularly well in the States, your comics shop might not have ordered copies of this one, but you can tell them it's available via Ingram Periodicals on a returnable basis. If you're not a Dredd fan, don't let the title scare you off; there are plenty of other topnotch features here, including "Durham Red: Scarlet Apocrypha" (Nazis vs. vampires) and "The Bendatti Vendetta" (about a vengeance-for-hire organization). But the highlight of this issue is the creepy and beautiful "Scarlet Traces," about an England that survived *The War of the Worlds* and has found inventive uses for Martian technology. Let's hope that titles like this will be a wake-up call to American publishers that the day of the flimsy pamphlet are over.



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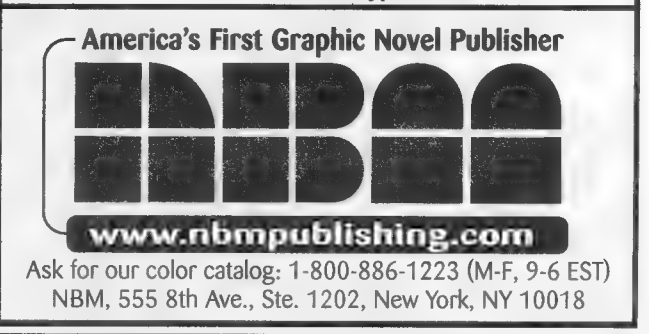
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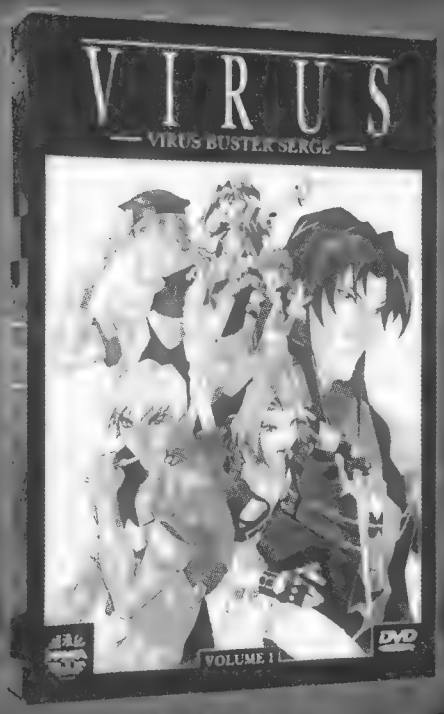

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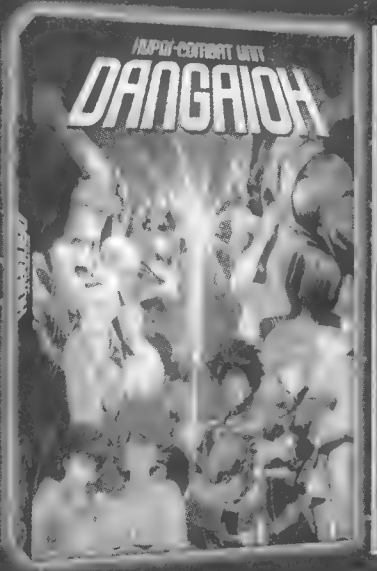

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Virus DVD — Manga

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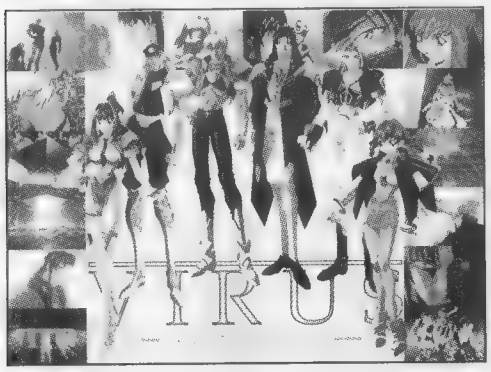
reviewed by **Oliver Chin**

At the end of the 22nd century, a cybernetically enhanced squad takes a stand against computerized viruses that threaten mankind. Although outfitted with suits called "variable gear," is this special force tough enough to defeat an enemy that infects everything from living hosts to armed machines and converts them into digital monsters?

That's the premise of this new SF-action series from Masami Obari (*Battle Arena Toshinden, Fatal Fury*). The team recruits a new member into the fold, as the renegade Serge tries to assassinate its mysterious leader Raven, but ends up bashing heads with a new police mecha that is contaminated with the virus.



However, this conflicted anti-hero has repressed memories of a tortured past with Raven, who's determined to keep his unit's activities secret from Neo Hong Kong's government officials.

Obari's trademark characters display bodacious bods bent on physical exaggeration, but he oddly starves his plot of the connecting tissue of both logic and motivation. These four half-hour episodes, with two more volumes to come, lay an uneven groundwork and prize style over substance. Pregnant pauses and scenes that lack proper sequencing are genetic defects in a story that lives up to its programming.

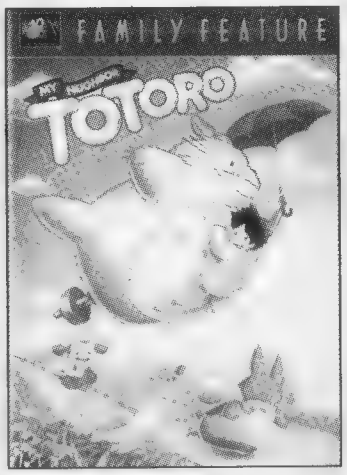
www.manga.com

My Neighbor Totoro DVD — Twentieth Century Fox

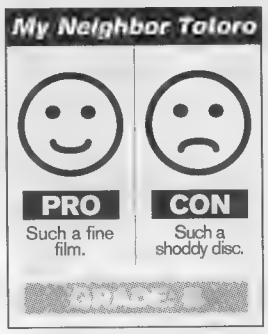
$14.98, color, 87 mins., available now
reviewed by **Jack Abramowitz**

With Mom sick in the hospital, professor Dad and daughters Satsuki and Mei move into a new home. This is not just *any* home, however. It borders on a realm of magical new friends whom only the two girls can see. Most noteworthy among these creatures is the king of the forest, Totoro.

Resembling a Snorlax from *Pokémon*, the giant creature brings wonder and enchantment to their lives and helps the pair overcome a period of great difficulty. His equally wonderful friends include a bus that resembles Alice's Cheshire Cat and a plethora of smaller, but no less fantastic, creatures.



This G-rated anime feature is wholesome family entertainment. It has been widely acclaimed for years. The DVD, however, suffers many of the same indignities as other U.S. releases of Japanese classics: pan and scan. No Japanese language track. No subtitles. No special features whatsoever.



Using the bang-per-buck formula, $15 is certainly acceptable to pay for the movie alone. Buy it and show it to your kids or indulge the child in yourself. But, if you're a DVD aficionado, prepare to be disappointed by the opportunities of the medium being disregarded once again.

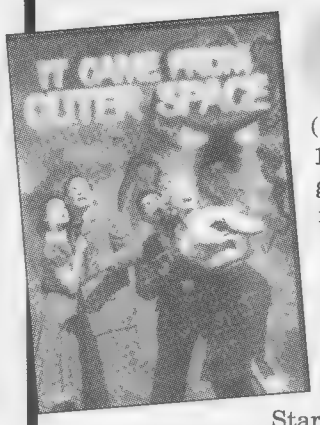
www.twentiethcenturyfox.com

WATCH THIS

It Came from Outer Space

Universal Studios

$19.98, b/w, 81 mins., available now



Unlike many of its creature feature contemporaries (such as *It Conquered the World*), *It Came from Outer Space* (1953) is not a typical B-grade quickie from the 1950s. Rather, it is a slickly produced, intelligently scripted film with profound statements to make about how mankind fears what it doesn't understand. Harry Essex's screenplay, based on a story by Ray Bradbury, keeps Bradbury's lyrical, poetic stylings intact to a surprising degree, while Jack Arnold's (*Tarantula*) marvelous direction keeps the story moving along at a nice pace.

Starring the reliably sincere Richard Carlson (*The Creature from the Black Lagoon*) and the gorgeous Barbara Rush (*When Worlds Collide*), the film is about a "stargazer" (Carlson) who sees what is apparently a meteor land in the desert. On further inspection, he discovers it is actually a spaceship. Unfortunately, a landslide covers up the evidence, and the close-minded citizens of the nearby small town are skeptical of his seemingly outlandish claims. As the story unfolds, aliens begin assuming the forms of various townspeople, giving the film the sense of paranoia (without laying it on too thick) found in such films as *Invasion of the Body Snatchers* and *Invaders from Mars*. However, as in *The Day the Earth Stood Still*, these aliens aren't exactly invaders.

The DVD release isn't perfect (white specks dot the screen throughout), but the glowing trails left by the aliens literally glisten, and the unique, view-point-of-the-monster perspective looks fantastic. The accompanying documentary will make viewers wish they could see the movie in its original 3D glory, and Tom Weaver's feature-length commentary is suitably informative. Other bonus features include photograph and poster gallery, theatrical trailer, production notes, and cast and filmmaker bios.

reviewed by **Brett Weiss**

www.universalstudios.com

Berserk DVD #1 — Mediablasters

$29.95, color, 125 mins., available now
reviewed by **Oliver Chin**

Having a name like "Guts" would be hard to live up to, if you didn't mercilessly swing a seven-foot sword and have your blood branded by demons. Luckily, the fearless hero lives for the thrill of battle and bears an equally huge chip on his broad shoulders.

In flashback, readers see how this errant youth grew up among mercenaries and later locked horns with the rogue soldiers The Band of the Hawk. Vanquished for the first time in his brutal life by their leader, the white-haired Griffith, Guts recovers from this setback by casting his lot with the inscrutable Griffith and becoming his right-hand man. Hired by the town of Midland to fight against its enemy, the kingdom of Chuder, these Hawks soon become the most feared military force in this bloody war.

If you're looking for the last action hero, look no farther. This guy should be on Ginzu knife commercials, because he slices and dices so furiously. Cast in a feudal age where monsters mix with knights, *Berserk* blends no-holds-barred mayhem with period-piece authenticity. In so doing, it creates a pair of mesmerizing characters that drive both history and fantasy forward quickly.

www.media-blasters.com

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14 VF ... 17.00
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20 VF- ... 10.00
21 VF/NM ... 15.00
22 NM 9.4 ... 20.00
23 FN+ ... 6.00
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GIANT-SIZE Avengers
1 VF- ... 23.00
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147 VF/NM ... 12.00
148 VF ... 9.00
149 VG ... 4.00
153 VF+ ... 10.00
159 VF/NM ... 12.00
160 VF ... 9.00
162 VF/NM ... 19.00
163 VF ... 7.00
164 FN+ ... 4.00
165 VF- ... 6.00
166 VF+ ... 8.00
167 VF+ ... 8.00
169 NM- 9.2 ... 11.00
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12 VF+ ... 35.00
13 FN+ ... 13.00
14 VG ... 9.00
15 FN+ ... 13.00
16 VF ... 20.00
17 FN+ ... 10.00
18 FN+ ... 10.00
19 VF+ ... 24.00
20 VF- ... 20.00
21 VF+ ... 18.00
22 VF+ ... 18.00
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26 VF+ ... 18.00
27 VF+ ... 18.00
28 VF- ... 13.00
29 VF+ ... 18.00
31 VF ... 12.00
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53 FN/VF ... 8.00
54 VF- ... 15.00
56 VF- ... 12.00
57 VF ... 9.00
58 VF- ... 8.00
59 VF+ ... 10.00
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68 VF ... 9.00
69 VF/NM ... 11.00
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72 VF/NM ... 8.00
73 VF/NM ... 8.00
74 NM- 9.2 ... 10.00
75 VF- ... 5.00
76 VF+ ... 7.00
77 FN+ ... 3.00
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79 NM- 9.2 ... 10.00
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81 VF/NM ... 8.00
82 VF/NM ... 8.00
83 VF+ ... 7.00
84 VF ... 6.00
85 VF+ ... 7.00
86 VF+ ... 7.00
87 VF/NM ... 8.00
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90 VF+ ... 7.00
91 FN ... 3.00
92 VF ... 6.00
93 VF+ ... 7.00
94 VF/NM ... 8.00
95 VF+ ... 7.00
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113 NM- 9.2 ... 7.00
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116 VF/NM ... 6.00
117 VF/NM ... 6.00
119 VF/NM ... 7.00
120 VF/NM ... 7.00
121 NM 9.4 ... 9.00
122 NM- 9.2 ... 8.00
123 NM 9.4 ... 9.00
124 VF ... 5.00
125 VF ... 5.00
126 NM- 9.2 ... 8.00
127 NM- 9.2 ... 8.00
129 VF+ ... 6.00
130 VF/NM ... 5.00
Annual 1 VG/FN ... 7.00

JIMMY OLSEN
62 FN/VF ... 23.00
68 FN/VF ... 23.00
70 FN- ... 14.00
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118 VF/NM ... 24.00
119 VF+ ... 21.00
120 VF/NM ... 24.00
121 VF ... 15.00
123 VF- ... 13.00
124 VF ... 15.00
125 VF ... 15.00
126 VF- ... 13.00
127 VF+ ... 18.00
128 VF- ... 13.00
130 VF- ... 13.00
132 VF+ ... 18.00
133 VF+ ... 52.00
134 VF ... 53.00
135 VF ... 29.00
136 NM- 9.2 ... 38.00
137 NM- 9.2 ... 38.00
138 VF+ ... 28.00
139 NM- 9.2 ... 38.00
141 VF ... 21.00
142 FN ... 9.00
143 VF ... 21.00
144 VF ... 21.00
145 VF- ... 18.00
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4 G ... 25.00

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20 VG ... 36.00
28 VG ... 26.00
29 FN- ... 39.00
35 FN/VF ... 31.00
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43 VG+ ... 15.00
49 FN/VF ... 31.00
50 FN ... 24.00
70 VF-/VF ... 150.00
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102 VF+ ... 20.00
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106 VF- ... 18.00
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108 VF ... 17.00
109 VF/NM ... 24.00
110 FN ... 9.00
111 VF/NM ... 29.00
114 VF- ... 17.00
115 VF+ ... 24.00
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123 VF+ ... 24.00
127 FN+ ... 7.00
128 FN/VF ... 8.00
129 VF/NM ... 15.00
130 VF+ ... 13.00
131 FN ... 6.00
132 FN+ ... 7.00
133 NM- 9.2 ... 17.00
135 VF/NM ... 15.00
136 VF+ ... 16.00
137 FN ... 6.00

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19 VF+ ... 18.00
22 FN+ ... 6.00
23 VF- ... 9.00
24 VG ... 4.00
25 VF ... 10.00
26 FN/VF ... 8.00
27 FN+ ... 6.00
28 FN/VF ... 8.00
29 VF ... 10.00
30 FN/VF ... 8.00
31 FN+ ... 6.00

METAL MEN
22 FN ... 12.00
42 FN ... 6.00
43 VF- ... 8.00

METAMORPHO
10 FN+ ... 13.00
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1-5, 10-16, 18 (Set) avg. VF-/VF (No discount) ... 79.00

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1-8 (Set) avg. VF+ (No discount) ... 109.00
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The NEW PEOPLE
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NICK FURY
2 NM 9.4 ... 70.00
4 VF+ ... 45.00
6 VF- ... 15.00
6 VG/FN ... 9.00
6 VG/FN ... 9.00
6 VG ... 6.00
11 VF+ ... 16.00
11 VF- ... 14.00
12 VF++ ... 16.00
12 VF ... 14.00
12 FN+ ... 9.00
12 G+ ... 4.00
13 FN ... 9.00

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1 VF ... 10.00
1 FN- ... 4.50
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1-8 (Set) #2 is G, others avg. VF-/VF (No discount) ... 52.00
1 VG/FN ... 11.00
4 VF ... 13.00
4 FN/VF ... 9.00
6 VF- ... 5.00
6 VF+ ... 16.00
6 VF+ ... 16.00
7 VF++ ... 16.00
7 VF ... 14.00
8 FN+ ... 7.50
9 VF+ ... 24.00
11 FN+ ... 13.00
11 G/VG ... 6.00
12 VF- ... 15.00

NUKLA
1 VG/FN ... 9.00

OFFICIAL TRUE CRIME CASES
25 (1947) VF+ ... 115.00

O.G. WHIZ
9 FN/VF ... 7.50

OKAY COMICS
1 VG- ... 59.00

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OUR ARMY AT WAR/SGT. ROCK
71 VG- ... 22.00
82 FR/G ... 42.00
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90 FN+ ... 120.00
94 VG+ ... 40.00
111 FN/VF ... 58.00
116 FN/VF ... 55.00
118 FN+ ... 40.00
118 FR+ ... 8.00
119 FN/VF ... 58.00
137 VG ... 14.00
141 FR/G ... 5.50
142 VF ... 50.00
142 VG- ... 11.00
143 VF+ ... 60.00
144 VF ... 50.00
146 VF+ ... 60.00
147 VG/FN ... 17.00
149 VF ... 50.00
150 VF+ ... 60.00
150 FN ... 22.00
159 VF/NM ... 60.00
159 VF++ ... 54.00
165 G/VG (centerfold missing) ... 2.00
180 VF- ... 28.00
182 VG+ ... 12.00
184 VF- ... 25.00
185 VF- ... 25.00
187 FN+ ... 13.00
187 VG- ... 7.00
187 VG (logo missing) ... 3.00
188 VG+ ... 9.00
189 FN+ ... 14.00
192 VF+ ... 33.00
195 FN/VF ... 17.00
197 VF- ... 25.00
198 VF- ... 25.00
222 VF+ ... 14.00
229 FN+ ... 18.00
263 VF ... 10.00
264 FN/VF ... 7.50
265 G+ ... 2.00
266 VG/FN ... 3.00
270 VG ... 4.00
270 VG- ... 3.00
273 VF- ... 8.00
273 FN+ ... 6.00
274 FN+ ... 6.00
274 VG+ ... 3.50
274 G- ... 2.00
276 VG- ... 2.50
278 VF ... 9.00
285 VG/FN ... 3.00
286 FN+ ... 4.50
287 VG+ ... 3.00
288 FN ... 3.75
289 VF- ... 7.00
290 FN+ ... 4.50
290 VG+ ... 3.00
295 NM- ... 12.00
299 VG ... 2.50
303 FN ... 6.00
304 NM- ... 20.00
310 FN+ ... 6.50
311 VF ... 9.00
315 VG- ... 2.50
316 G+ ... 2.00
317 VG ... 3.00
318 VF ... 8.00
320 VF+ ... 9.00
326 VF- ... 6.00
330 FN/VF ... 5.00
331 NM- ... 10.00
336 VG+ ... 2.50
338 FN- ... 3.00
342 VF ... 7.00
352 NM ... 8.00
353 NM ... 8.00
354 NM ... 8.00
361 NM ... 8.00
364 FN ... 2.50
371 NM ... 8.00
373 NM ... 8.00
383 NM (5 available) ... 8.00
392 NM ... 8.00
393 VG/FN ... 2.00
406 NM+ ... 7.00
415 NM- ... 5.00
Annual 2 FN+ ... 3.50

OUR FIGHTING FORCES
6 VG- ... 68.00
6 VG/FN (1st 4 pages missing) ... 18.00
7 FN (3 pages missing) ... 21.00
8 FN+ (last 4 pages missing) ... 19.00
30 G-/G ... 12.00
100 G ... 3.00
104 VG+ ... 7.00
106 VG/FN ... 7.00
108 FR+ ... 2.00
137 VG/FN ... 5.00
142 FN ... 4.50
146 VF/NM ... 12.00
148 FN/VF ... 6.00
149 FN/VF ... 6.00
151 VG+ ... 4.00
152 VF ... 11.00
153 FN ... 6.00
154 VF- ... 9.00
155 VF ... 11.00
155 VF- ... 9.00
156 FN+ ... 7.00
157 VF/NM ... 15.00
157 VF+ ... 13.00
158 FN ... 6.00
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161 VF+ ... 13.00
161 FN/VF ... 8.00
162 VF+ ... 13.00
162 VF ... 11.00
163 VF/NM ... 9.00
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163 VF- ... 6.00
164 NM ... 12.00
164 NM ... 12.00
164 VF/NM ... 9.00
165 VF/NM ... 9.00
165 VF+ ... 8.00
165 FN+ ... 4.00
168 VF- ... 5.00
177 NM ... 12.00
177 NM- ... 10.00
179 NM- ... 10.00
179 NM ... 10.00
180 VF/NM ... 9.00
181 NM ... 16.00

OUR LOVE STORY (Marvel, 1970)
8 G ... 3.00

OUTER LIMITS (Dell, 1964)
1 VG+ ... 25.00
2 VG ... 11.00
4 VF- ... 39.00
5 VG ... 13.00
6 VF- ... 8.00
11 FN/VF ... 14.00
15 FN ... 10.00

OUTER SPACE (Charlton, 1958)
18 G/VG (Ditko art) ... 31.00

OUTLAW KID
(Atlas, 1959)
1 VG+ ... 7.00
2 VG+ ... 4.00
3 VF+ ... 12.00
5 FN+ ... 6.00
6 VF/NM ... 13.00
7 VF ... 9.00
9 FN+ ... 7.00
10 FN+ ... 8.00
12 VF- ... 6.00
13 FN ... 5.00
14 FN ... 5.00
15 FN+ ... 5.50
21 VF+ ... 9.00
24 FN+ ... 4.00
27 FN/VF ... 4.00

OUT OF THE NIGHT (ACG, 1952)
6 VG- ... 44.00

OUT OF THE SHADOWS (Standard, 1952)
6 G+ (Toth, Katz art) ... 50.00

OUT OF THIS WORLD (Charlton, 1958)
8 (Giant) VG (Ditko art) ... 49.00
12 VG (Ditko art) ... 42.00

PARAMOUNT ANIMATED COMICS
1 G/VG (Harvey Comics Hits #60) ... 55.00

PATSY and HEDY (Atlas, 1957)
50 VF+ (binder holes) ... 7.00
83 G ... 2.50
91 G- ... 2.00
104 FN/VF (4 available) ... 8.00
104 VG+ (4 available) ... 4.00
104 VG- (4 available) ... 2.50
105 VG/FN ... 5.00
105 VG ... 4.00
105 G ... 2.00
107 VF- ... 11.00
107 VF ... 11.00
107 FN ... 6.00
108 VF+ ... 17.00
108 VF (3 available) ... 13.00
108 VG- (3 available) ... 3.00
108 G/VG ... 3.00

WALKER
(Atlas, 1959)
107 VG ... 4.00
108 VG+ ... 4.50
109 VG+ ... 4.50
110 FN/VF ... 9.00
114 VG/FN ... 4.50
120 VG- ... 3.50
121 G/VG ... 3.00
123 G ... 2.00

PAULINE PERIL (Gold Key)
2 G/VG ... 3.00
2 G+ ... 2.50

THE PEACEMAKER
V.3 #VG+ ... 8.00

PEBBLES FLINTSTONE (Gold Key)
1 FN ... 25.00

PEP COMICS
190 VG+ ... 4.50
230 VF- ... 8.00

PERSONAL LOVE (Prize, 1958)
6 VF- ... 20.00
6 FN/VF ... 18.00

PETER RABBIT (Avon)
4 VG+ ... 34.00

PHANTOM
5 VG+ ... 16.00
9 FN+ ... 21.00
10 G- ... 5.00
11 FN+ ... 15.00
14 FN- ... 12.00
17 VG+ ... 10.00
22 N

BACK ISSUES

CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

Mr. Silver Age's Costume Cut-Ups!
A stitch here and a tuck there and voila! A costume! If only it were that simple.
Ask Mr. Silver Age, Page 32

The creators, characters, and series people are STILL talking about today!

FLASHBACK

20 years ago

Atari Force was introduced in *New Teen Titans* #27 (Jan 83).

25 years ago

Marvel Man (who later became Quasar) was introduced in *Captain America* #217 (Jan 78).

50 years ago

Jan. 30, 1953, **Fred Hembeck** was born.

55 years ago

Joe Staton, co-creator of E-Man, Michael Mauser, The Huntress, and The Omega Men, was born Jan. 19, 1948.

60 years ago

Red Dragon made his first appearance in a text feature in *Red Dragon Comics* #5 (Jan 43).

65 years ago

The first 5¢ comic book was published in 1938: It was *Nickel Comics* #1.

70 years ago

The first 100-page comic book was released in 1933: *Century of Comics*.

Ron Goulart, self-styled "short, handsome comics historian and science-fiction writer," was born Jan. 13, 1933.

Captain Dan Reid led a band of Texas Rangers to capture the Butch Cavendish gang in the first installment of *The Lone Ranger* radio show, created and written by **Fran Striker** and broadcast on Detroit's WXYZ Jan 30, 1933.

Carl Anderson's Henry first appeared in the Jan. 7, 1933, *Saturday Evening Post*.

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Messner-Loebs back on track

Writer and artist has several 2003 projects

By **George Nelson**

These days, William Messner-Loebs is getting by with a little help from his friends.

After a rough 2002 that saw the veteran comics creator — perhaps best known to fans of mainstream comics for his work on *The Flash, Wonder Woman, Hawkman,* and *The Maxx* — homeless, Messner-Loebs has begun to see his fortunes improve.

Breaking into the industry through alternative comics, Messner-Loebs — who lost his right arm as a baby due to a cancerous tumor — contributed back-up stories in *Cerebus* before he was asked to produce his own book, *Journey*, the adventures of Wolverine MacAlistaire. Later writing *Jonny Quest* for Comico, he began getting work at DC through his long-time association with Mike Gold, following Mike Baron on *Flash* and contributing to the short-lived anthology, *Wasteland*.

Messner-Loebs said he has a number of projects in the pipeline. He recently completed the 48-page *Bulldog Drummond: Trench Warfare* for Moonstone, which he wrote and inked with his wife, Nadine, assisting on toning and backgrounds. In addition, he recently completed a new *Epicurus the Sage* story for DC's WildStorm imprint which will be drawn by Sam Keith and repackaged with three other Epicurus stories, including the first. He also is considering which of three novels to move ahead with.

"The publisher said he liked all of them. He didn't seem to have a preference so I'm just going to pick one and start writing," Messner-Loebs told ***CBG***. He said he was leaning toward a novel about the early life of Wolverine MacAlistaire.

He said he also is working on a Little Devilette story for Galaxy Graphics, "basically a combination of Dante's *Inferno* and Archie Comics."

In addition, he illustrated a new edition of *The Legend of Sleepy Hollow* published by his wife, who also is producing her own line of cookbooks.

Photo by George Nelson

William Messner-Loebs

"Oh, yes, there's a children's book that we're doing for a local author," he added. "It's called *The Story of Dewey Raindrop and Friends*."

The work represents welcome income for Messner-Loebs, who in addition to losing work at Marvel when the publisher hit hard times in the 1990s was one of many caught in the burst of the tech bubble as an online entertainment editor for a dot.com company in 2001.

In the months since his plight went public, Messner-Loebs has received assistance from a variety of sources. ACTOR — A Commitment To Our Roots — has contributed $14,000, and he had received more than $15,000 in individual donations.

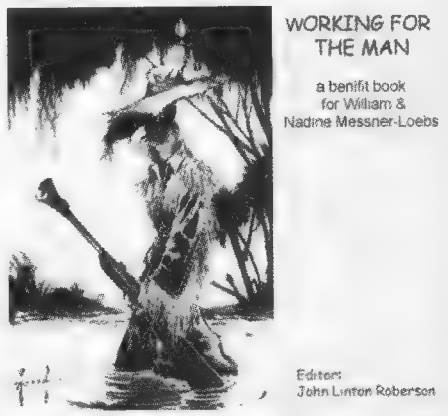
In addition, last year a benefit book in e-book format, *Working for the Man*, went on sale through the Unbound Comics site. "It's probably one of the few times I've ever been referred to by anyone as 'the man,' " Messner-Loebs joked. The benefit, which features a cover by Messner-Loebs, includes work from creators including Keith, Steve Bissette, P. Craig Russell, and Ted Rall.

Overall, Messner-Loebs said he has been gratified by the response from the comics community to his situation.

"It's just been spectacular. We would not only get letters with little checks in them but [the writers] would remind you about where you had seen them, and it's always embarrassing because they remember the incidents much better than you do," he said.

Messner-Loebs and his wife, Nadine, continue to reside in a Michigan hotel. Last year, they paid about $30,000 for a manufactured home. "The house turned out to have been flooded earlier and was full of mold, and my wife, who has terrible asthma, could never possibly live there," he said.

The salesman refused to admit there was anything wrong with the home and refused to return the money, "so we're trying to get $500 together to sue him because they've changed all the laws to reduce the nuisance lawsuits by poor people," he continued. His attorney needs the $500 to start the case in court. "She's been willing to suspend her own fees but can't actually pay the court costs and things out of her pocket," he explained. ✦



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Back in the swamp

Writer Len Wein returns to his horror roots

By **George Nelson**

Fans of Wolverine might be surprised at the role another Marvel character played in the popular mutant's creation: Brother Voodoo.

"I wrote what Roy Thomas said he thought was a very good Jamaican accent for the characters," writer Len Wein told ***CBG***. Thomas then wanted Wein to try his hand at a Canadian accent for a character he wanted to call Wolverine.

"He gave me the name, and I came up with the character," he said. "There isn't all that much to a Canadian accent, so it was easy."

Introducing Wolverine in a story in *Incredible Hulk* #180-181, Wein made the character a mutant to be used in an upcoming revival of The X-Men. Though he hadn't planned to be involved in the new series, Wein ended up writing *Giant Size X-Men* #1. With artist Dave Cockrum, he introduced the characters that joined longtime characters Cyclops and Professor X in the revived X-Men series: Colossus, Storm, Nightcrawler, Wolverine, and the short-lived Thunderbird.

IF YOU REALLY WANT TO TANGLE WITH SOMEONE--
--WHY NOT TRY YOUR LUCK AGAINST--
--THE WOLVERINE!
WELL, NOW YOU KNOW WHAT "ER--" WHO WEAPON X IS FAITHFUL ONE!
HE'S A LIVING, CRAVING POWERHOUSE WHO'S BOUND TO KNOCK YOU BACK ON YOUR EMERALD POSTERIOR.

Also short-lived was Wein's tenure on the book. He soon turned over the writing to his assistant, Chris Claremont, who, with various artists, developed The X-Men into Marvel's anchor franchise. Wein said he remains surprised at the role The X-Men have assumed at that company. "I never expected that would be the case."

Wein said he had wanted to be involved in comics from age 7. An art major in high school, where his teacher said he showed talent, Wein put together samples of his writing and drawing and showed them to DC.

"I only wrote to give myself things to draw," he said. "They didn't like the art but they liked the writing, so I ended up a writer."

At DC, Wein also was responsible for creating what developed into another popular character: Swamp Thing.

"It started as a short story done for one of the mystery books. I just came up with the idea on the subway on the way to my office one day," he said. "I don't know where it came from, but the short story was very successful, and they wanted to do an ongoing book based on it, so we did."

After the title's original run, *Swamp Thing* was revived — at his suggestion as an editor — to coincide with a 1982 movie based on the character.

"The fact that it ran so many years after that is flattering, although I really didn't have all that much to do with it. The only saving grace I think in my run as editor was bringing in Alan Moore to the thing."

Wein is renewing his relationship with the character he created with artist Bernie Wrightson. He is at work on a screenplay for a new movie to be produced by Joel Silver (*The Matrix, Die Hard*).

"We're doing a horror movie. I'm sure there will be some humor in it, because that's how I write, but it's going to scare the pants off you, if I do it right," he said. He also has co-written a screenplay, *Gene Pool*, with fellow comics pro Marv Wolfman.

During his tenures at Marvel and DC, Wein wrote many of each publishers' major characters, including Spider-Man, Batman, Superman, Hulk, The Fantastic Four, and The Justice League of America. While he said he considered writing *Amazing Spider-Man* an honor, he acknowledged it had been intimidating. "Like getting to write Superman or Batman at DC, these are the icons — you've got to do it right or don't do it at all," he said.

At DC, Wein also worked on *Green Lantern*. Although he had always wanted to write the series, "I got bored writing Hal Jordan — to my amazement." At Wolfman's suggestion, he decided to bring in backup John Stewart as the new GL.

"I could do new things with John — a lot had already been done with Hal," he observed. "It gave me a much freer rein with the characters."

Currently writing *The Victorian* for Penny Farthing Press, Wein also has a Batman Elseworlds mini-series coming out in 2003 which pairs DC's Dark Knight Detective with Edgar Allan Poe in 1830 Baltimore. "Guy Davis, who did *Sandman Mystery Theatre*, is the artist," Wein said, "and Bernie Wrightson is painting the covers, so Bernie and I are working together again." ✦

IN BRIEF ...

Slave Labor to reprint early *Comic Book Heaven*

Early, hard-to-find, issues of Scott Saavedra's fanzine *Comic Book Heaven* will be reprinted by Slave Labor Graphics in a 112-page hardcover titled *Flee, Puny Humans!* for $19.95 in March.

The fanzine has been dedicated to finding out what has made comics so compelling to readers for so long.

The edition collects content from the earliest issues with revised text, more art, and a new design.

Vietnam Journal to be reprinted

Don Lomax's trade paperback *Vietnam Journal* will be republished by I-Books for $13.95 in March.

The 192-page trade features fictional stories with Lomax's Vietnam experience sprinkled throughout as seen through the eyes of war correspondent Scott "Journal" Neithammer.

Strangers in Paradise Vol. 12 to be released

In March Abstract Studios will release its 12th *Strangers in Paradise* collection with *Strangers in Paradise: Fields of Gold* for $12.95.

The 120-page trade paperback will collect issues #50-54 which features Francine and Katchoo trying to repair their relationship after Francine cancels her wedding.

BIRTHDAYS and INDUSTRY EVENTS

Mon 27 JAN

CBG #1526 ships

Born on this date:
James DeCarlo (1948) – **55** years ago
Steve Leialoha (1952)
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Tom Vincent (1956)
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Tue 28 JAN

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Wed 29 JAN

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New Comics Day! Scheduled to ship:

CrossGen: *Brath Prequel, Crossovers* #1, *Red Star* Vol. 2 #2

Dark Horse: *Kiss* #6, *Lone Wolf 2100* #7

DC: *Batman/Aliens II* #2, *Flash* #194, *JLA* #77

Image: *Clock Maker* #1, *Spawn* #130

Marvel: *Avengers* #63, *Truth* #3, *X-Men Unlimited* #41

Thu 30 JAN

Born on this date:
Dann Maxx Thomas (1952)
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Fri 31 JAN

Born on this date:
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Sat 1 FEB

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Nate Butler (1954)
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Sun 2 FEB

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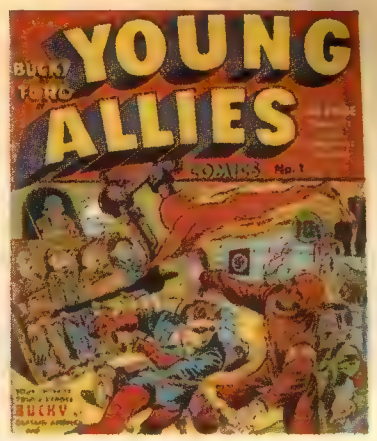

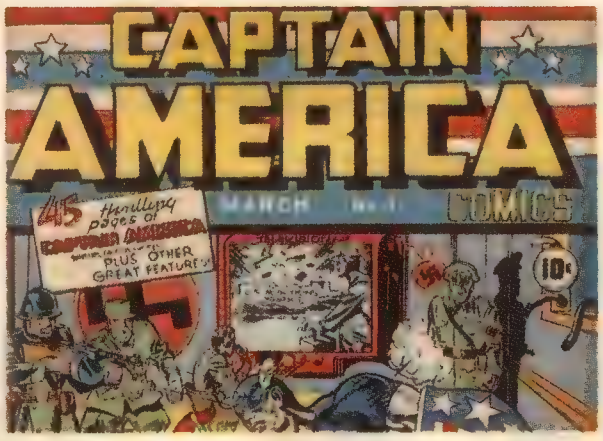

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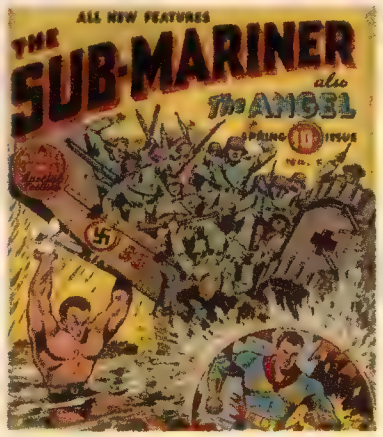

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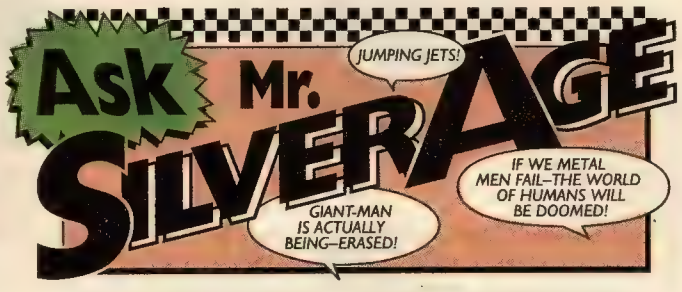
A Marvel costume quiz

Get out your #2 pencils and let's see what you know about super-hero action duds

Dear Mr. Silver Age,
I was really impressed with last week's essay on super-hero capes. (I got my issue really fast.) Do you know anything else about super-hero costumes?
Paul G.
Central City

Mr. Silver Age says: I know way more than is truly healthy, Paul, but I knew the job was dangerous when I took it. A better question is: How much do *you* know about the secret origins of your favorite heroes' costumes? That's right, it's time for one of Mr. Silver Age's patent-pending pop quizzes, this time focused on the secrets behind some costume designs from The Marvel Age of Comics. So put away those comics, take out your #2 pencils, and let's see if you were paying attention to Marvel heroes' fashion sense.



By **Craig Shutt**

1. *Which villain did The Thing battle while wearing his helmet and full costume?*
a. He battled Doctor Doom.
b. He battled The Skrulls.
c. He battled Miracle Man.
d. He never battled any villain wearing that dorky suit.

2. *What did Matt Murdock use to make his first Daredevil costume?*
a. His father's boxing robes.
b. His own baby blankets.
c. A Halloween costume he wore as a kid.
d. A bunch of old shirts he had in a trunk.

3. *How did Jean Grey redesign The X-Men's costumes the first time they changed in* ***X-Men*** *#27?*
a. She gave each member a uniquely designed costume.
b. She changed the color of each member's costume but kept the same design.
c. She modified the members' head gear to suit their powers.
d. She gave them all red belts.

SAY! THIS ISN'T HALF BAD, SUE! EVER THINK OF WORKING FOR DIOR?
I'VE GOT ENOUGH TO DO ACTING AS NURSEMAID TO YOU THREE! HERE, THING, THIS EVEN MAKES YOU LOOK GLAMOROUS!
I AIN'T GONNA WEAR THIS FOOL OUTFIT!

The Thing was a tad reluctant to wear the costume Sue designed for him in* FF *#3. Which villain did he fight while wearing it?

A FEW HOURS LATER...
THERE! WHENEVER I DON THIS COSTUME, I'LL NO LONGER BE MATT MURDOCK! BUT I'LL NEED A NEW NAME! WHAT IF THE KIDS IN THE OLD NEIGHBORHOOD COULD SEE ME NOW!! THE KIDS WHO TAUNTED ME... CALLED ME "DAREDEVIL"! WAIT! THAT'S IT!!
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Only a blind man (and Tony Stark) could love the costume design DD created in his first issue. From what did he make the suit?

4. *When Janet Van Dyne redesigned Hank Pym's Giant-Man costume in* ***Tales to Astonish*** *#65, where did she put his size-controlling mechanism?*
a. In the buckle of his belt.
b. In the fingertips of his gloves.
c. In the emblem on his chest.
d. In the shoulder pads of his costume.

5. *Why did Tony Stark gold-plate his gray Iron Man armor in his second issue?*
a. It protected him from a villain's ray gun.
b. It made him more aerodynamically sleek.
c. It made his transistors operate more efficiently.
d. Chicks dig gold plating.

The X-Men's bland costumes were revitalized by Jean Grey in* X-Men *#27, shortly after this adventure. How'd she change their suits?

Answers:

1. *Which villain did The Thing battle while wearing his helmet and full costume?*

Answer: d. He never battled any villain wearing that dorky suit.

Geez, what a waste of unstable molecules! Not to mention all that time poor Sue put into designing and sewing The Thing's costume of shirt, pants, and battle helmet. Of course, that battle helmet may have been the deal-breaker. I mean, how long would *you* wear a costume that looked exactly like the one worn by everyone else on the team except yours also included a great big bucket to cover your entire head, with only an eye slit to see through? As if he was the one who needed a helmet for protection! You think maybe Sue was trying to tell him something?

Suzie unveiled her fashion artistry in *Fantastic Four* #3 (Mar 62), which cover-billed the new costumes along with the first appearance of the Fantasti-Car and a diagram of the Baxter Building. No wonder this ish costs so much today! Sue argued that the new super-hero team needed costumes to really look like a team, and Reed agreed that her design was a winner — like he was some kind of expert (or would argue with his sweetie-to-be). "I ain't gonna wear this fool outfit!" Ben promised, as Sue fitted his bucket-like helmet into place.

He proved prophetic, too. When the team flew off to take on Miracle Man, The Thing had his costume intact. But no sooner had he landed his portion of the Fantasti-Car than he threw away the helmet and ripped off the shirt. "I'm gettin' outta this monkey suit

so I can move!" he exclaimed. He got a new shirt later in the story, but he'd lost it, too, before he tangled with Miracle Man again. And in #4, he began wearing the shorts that he's kept ever after.

2. *What did Matt Murdock use to make his first Daredevil costume?*

Answer: d. Some old shirts he had in a trunk.

We can all sympathize with Kal-El, who had a costume that he wore his entire life that was made from baby blankets. After all, since he was invulnerable, they didn't make him itch, and, as we indicated last week (you *were* reading last week, right?), they were pretty darn stretchy. And, since he didn't sweat, the blankets didn't even have to breathe to be comfortable.

But just how goofy did DD look wearing a costume made out of old shirts he'd found in a trunk? And just where the heck do you suppose he got enough solid, bright-yellow shirts to create that first fashion *faux pas* he called a costume? The mind boggles.

Matt cobbled together his costume in *Daredevil* #1 (Apr 64). He went scrounging through his trunk after realizing a costume would give him the perfect way to use his new super-powers without breaking his promise to his Dad that Matt Murdock would never resort to force. Only a lawyer could convince himself that putting on resewn shirts doesn't break that promise.

The shirts fit tightly enough that he could wear them under his clothes, he noted. Considering the fabric options in 1964, this can't have made a pretty picture for either him or the citizenry standing near him in either guise. It's no wonder that in *DD* #7 (Dec 64), he unveiled his new all-red costume, which he noted he'd spent months redesigning. No doubt it took him that long to find enough red shirts that were so shiny they often looked black.

3. *How did Jean Grey redesign The X-Men's costumes?*

Answer: d. She gave them all red belts.

Jean was quite the daring little designer in *X-Men* #27 (Dec 66). Until this point, the team had worn costumes with dark blue arms, legs and headpieces with a yellow torso and belt. Those got the job done for many adventures, but fashionable Jean finally put her foot down and decided a redesign was in order. The costumes were revealed in the slam-bang battle that led off the issue, and then we saw what had led up to that brouhaha, including Jean's unveiling the new duds.

"So this is your felicitous surprise, Jean … you've redesigned our costumes," Hank exclaimed, as he tried out his version. "I must admit, the result is a gratifying increase in freedom of movement!"

"I hoped you'd like them," Jean exclaimed, basking in the warm praise. "I was getting tired of all that yellow in the old ones … the only thing is, home economics isn't exactly my strong suit!" No argument on that one, Jeannie.

4. *Where did Janet Van Dyne put Hank's size-controlling mechanism?*

Answer: d. In the shoulder pads of his costume.

As Ray Palmer showed us, those other locations probably were just a mite handier — and it's pretty embarrassing when an Ivy Town researcher has a better fashion idea than Marvel's mad costume designer! Janet finally decided Hank's outfit had to be updated in *Tales to Astonish* #65 (Mar 65), even though, she admitted, she wasn't "the world's greatest seamstress." Don't worry, she'd go on to get lots and lots of practice. Lots and lots.

In this case, once she'd concocted an overall color scheme, she created a "shoulder assembly" to add a dash of *savoir faire* (French for "too goofy for words"). The assembly was especially nice, she decided, because "all of Hank's kookie little control buttons can fit very nicely under the new shoulder." Sadly, while Janet may have gotten an A in creativity ("may" being the operative word), she did not do quite so well on the functional side. This was proven just moments later, after Hank put on this new costume, when his experiment went awry and he inadvertently created a gigantic monster-spider that attacked him! I hate when that happens!

Caught unawares, Hank couldn't reach his cyber-helmet, which could have shrunk him and/or the spider. But, as he was getting covered in spider-slime, The Wasp happened to mention that she'd put the size controls under his shoulder assembly, too. That would have saved the day, except Hank couldn't get the latches undone to reach them. Finally, he unhooked the pad — but Jan had left out a key circuit, which left the cyber-shrinker too weak to shrink the spider.

Fortunately, Hank figured a way out of his dilemma and took a liking to his costume, too. Although, as he complimented Janet on the design, he admitted that he preferred the term "uniform."

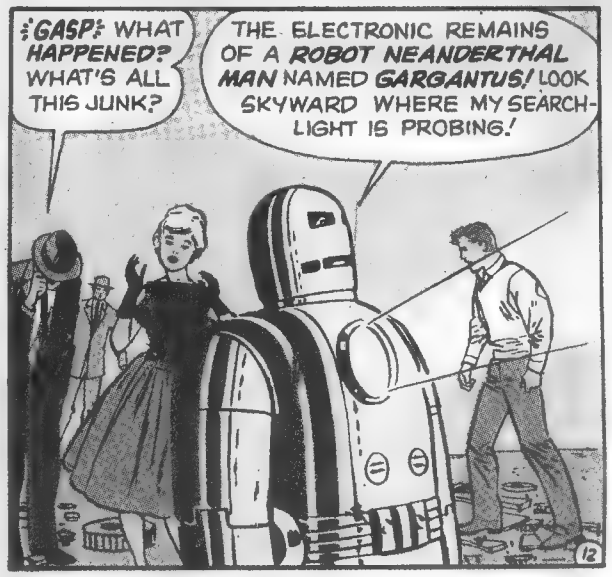
"Costume sounds too theatrical!" he explained. Says the guy who's just battled tooth and nail with a monstrous slime-spider.

5. *Why did Tony Stark gold-plate his gray Iron Man armor?*

Answer: d. Chicks dig gold plating.

What a dilemma! So far, every correct answer has been D, a place where Mr. Silver Age usually plants answers too goofy to even be considered. So do you go with D and continue the trend or assume that there's a trick involved, because this time, D is beyond goofy and smack-dab into the silly category? Sadly, there's no trick involved, even though D is nearly off the chart in sheer wackiness, albeit maybe a *slight* translation of his motivation.

But, heck, impressing the chicks certainly is reason enough for Tony Stark to head back into his lab to tinker with his suit, and that's just what he does in *Tales of Suspense* #40 (Apr 63) before taking on Gargantus. It begins when Iron Man quells an animal riot at the circus he's attended with a date (as Tony, of course). Striding through the frightened crowds in his dull gray armor, he only adds to the fear by appearing so monstrous, and this realization upsets him. When he returns to his date's side, briefcase in hand, she asks, "Why does he wear such a terrifying looking costume? He actually frightens people!"


AND THEN, AS THE GIANT ROBOT IS SHATTERED, THE STRANGE PARALYSIS FADES FROM THE TOWN!
GASP! WHAT HAPPENED? WHAT'S ALL THIS JUNK?
THE ELECTRONIC REMAINS OF A ROBOT NEANDERTHAL MAN NAMED GARGANTUS! LOOK SKYWARD WHERE MY SEARCHLIGHT IS PROBING!
12

Iron Man spiffed up his armor with nifty gold plating in ***Tales of Suspense*** *#40, his second adventure. Why'd he do it?*

Tony, knowing she might be right, asks how IM could improve his look. She suggests, "He battles menaces like a hero in olden times! So, if he's a modern knight in shining armor, why doesn't he wear golden metal instead of that awful dull grey armor? Then, when people see his golden armor, they won't panic! They'll know he has a heart of gold and an appearance to match his golden deeds!"

"Hmmm," Tony muses. "Why not, indeed?"

Tony goes right to work coating every visible part of his costume with untarnishable gold paint, and the result is the first of many new looks.

Of course, when he goes after the aforementioned Gargantus, the dastardly villain has mind-controlled an entire town and the citizens attack Iron Man on sight. So much for wowing the crowds with gold plating. But Tony doesn't give up so easily, and the gold look becomes quite a hit with citizens who have not been mind-controlled.

Would Tony have continued to update and modify his look and power level if he hadn't been drawn into the habit in his second issue? It's hard to say. But, if not, then we owe quite a debt to Marion, um, something or other. I never got her last name and, somehow, I'm betting Tony never did either.

That's it for this quiz! If you didn't do as well as you would've liked, well, you know where to find the books to study (and, if you don't have the originals, see the sidebar for cheaper texts). So what's on the docket for next week?

Hmm, we covered Marvel costumes in this column, and I need an idea for next issue, so I'll have to think really hard on what should come next. In other words, it might be to your benefit to bone up on some Distinguished Costumes of other heroes. See you then. ✦

Ask Mr. Silver Age is © 2002 by Craig Shutt. Send all comments and suggestions to Mr. Silver Age at ***craigshutt@ameritech.net****.*

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438 NM- 55.00
439 NM 65.00
440 VF/NM 45.00
441 NM 65.00
442 VF/NM 45.00
443 NM- 55.00
444 NM- 55.00
445 VF/NM 45.00
446 VF/NM 13.00
447-463 NM 18.00
464 NM- 14.00
465 NM- 14.00
466 NM- 30.00
467 VF/NM 24.00
468 NM- 28.00
469 NM 30.00
470 NM 16.00
471 NM 33.00
472 NM 33.00
473 VF/NM 24.00
473 NM 33.00
474 NM 33.00
475 NM- 50.00
476 VF/NM 40.00
477 NM- 25.00
477 NM 30.00
478 NM 33.00
478 NM- 30.00
479 NM 33.00
479 NM 30.00
480 NM 16.00
481 VF/NM 15.00
482 NM 18.00
483 NM 20.00
484 VF/NM 10.00
485 NM 16.00
486 NM 16.00
487 VF/NM 10.00
488 NM 16.00
488 NM- 12.00
489-495 NM 14.00
495 VF+ 10.00

DOCTOR STRANGE
169 VG/F 40.00

DOOM PATROL
121 F+ 35.00
123 VF/NM 8.00
124 VF/NM 8.00

DR. STRANGE (60'S)
170-176 VF/NM 38.00
178 NM- 40.00
179 F/VF 20.00
180 NM- 40.00
181 VF/NM 33.00
183 VF/NM 33.00

DR. STRANGE (70'S)
4 VF/NM 195.00
6 F+ 60.00
9 F+ 55.00
13 F- 40.00

ETERNALS
1 NM 16.00
2 thru 18 NM 9.00

ETERNALS ANNUAL
1 NM 9.00

FAMILY AFFAIR
1 VF/NM 50.00

FANTASTIC FOUR
21 F/VF 135.00
22 F/VF 90.00
23 VF 115.00
24 VF/NM 165.00
25 F+ 160.00
25 VF 280.00
27 G- 15.00
28 F/VF 160.00
29 VF 90.00
30 VF 80.00
30 VG/F 28.00
31 F+ 40.00
32 VF/NM 100.00
32 F+ 40.00
33 VF/NM 95.00
34 F/VF 60.00
35 VG/F 25.00
37 VF/NM 95.00
38 VF/NM 95.00
39 VF/NM 100.00
40 VG/F 25.00
40 VF/NM 95.00
42 VF 60.00
43 VF/NM 75.00
44 VF/NM 75.00
45 VF/NM 75.00
46 VF/NM 90.00
47 VF 60.00
48 VG+ 175.00
49 VF/NM 260.00
50 VF/NM 275.00
51 VF/NM 60.00
52 VF/NM 150.00
53 VF/NM 95.00
54 VF/NM 60.00
58 NM 95.00
59 NM- 85.00
60 NM- 85.00
61 VF/NM 50.00
62 VF/NM 50.00
63 NM 70.00
64 F/VF 28.00
65 VF/NM 50.00
66 VF/NM 85.00
67 VF/NM 95.00
68 NM 70.00
69 VF/NM 50.00
70 VF/NM 50.00
71 VF/NM 40.00
74 VF/NM 50.00
75 VF/NM 50.00
78 VF 30.00
79 VF/NM 40.00
80 VF/NM 40.00
81 NM 48.00
82 VF/NM 35.00
84 VF/NM 35.00
84 NM- 42.00
85 VF 28.00
86 VF/NM 35.00
87 VF 28.00
100 NM 125.00
106 VF 18.00
107 VF/NM 20.00
111 NM 30.00
112 NM 28.00
114 NM- 28.00
116 NM- 36.00
117 NM 36.00
118 NM 36.00
119 NM 36.00
120 NM 36.00
121 NM 36.00
122 NM 36.00
123 VF/NM 20.00
124 VF+ 18.00
125 NM 25.00
126 NM- 22.00
127 NM- 22.00
128 VF/NM 18.00
129 VF 15.00
130 VF/NM 18.00
131 VF 30.00
132 NM- 25.00
133 VF 45.00
136 NM- 36.00
137 VF/NM 30.00
139 NM 40.00
140 VF/NM 26.00
141 VF/NM 26.00
142 VF/NM 26.00
143 VF/NM 26.00
144 NM 36.00
145 NM 36.00
146 NM 36.00
147 NM- 35.00
148 NM 36.00
149 NM- 36.00
150 NM- 12.00
151 NM 36.00
152 VF/NM 12.00
153 NM- 18.00
154 NM- 15.00
155 NM 18.00
156 NM 18.00
157 NM 18.00
158 VF/NM 12.00
159 NM- 18.00
160 NM- 18.00
161 NM 18.00
162 VF/NM 13.00
163 NM- 15.00

FOREVER PEOPLE
1 VF 40.00
2 NM 40.00
3 NM 40.00
4 NM 40.00
5 VF/NM 28.00
6 NM 40.00
8 VF/NM 28.00
9 NM 40.00
10 NM- 22.00
10 NM 25.00
11 VF/NM 18.00

FOUR STAR SPECTACULAR
1 NM 18.00
2 NM 10.00

FREEDOM FIGHTERS
1 NM 18.00
2 THRU 15 NM 12.00

FROM BEYOND THE UNKNOWN
3 NM 28.00
5 VF/NM 22.00
6 NM 28.00
8 NM- 30.00
18 NM- 16.00

G.I. COMBAT
103 VG+ 20.00
156 VF+ 10.00
157 VF 10.00

GARRISON'S GORILLAS
2 F+ 12.00

GHOST MANOR (VOL. 1)
1 VF/NM 40.00
2 VF/NM 20.00

GHOST MANOR (VOL. 2)
8 NM 25.00
15 NM- 14.00
16 NM- 14.00
19 NM- 14.00

GHOSTLY HAUNTS
35 NM- 14.00
42 NM- 15.00

GHOSTLY TALES
91 NM- 12.00
92 NM- 20.00
98 NM- 12.00
142 NM 10.00
165 NM 15.00

GHOSTS
1 VF+ 90.00
6 NM 33.00

GIANT SIZE AVENGERS
1 VF 25.00

CONAN
1 NM 26.00

DAREDEVIL
1 VF/NM 14.00

FANTASTIC FOUR
1 VF/NM 18.00

MAN-THING
1 NM- 25.00
2 VF/NM 13.00
3 VF/NM 13.00
5 VF/NM 18.00

SPIDER-MAN
1 VF/NM 45.00
2 NM- 32.00
4 F/VF 40.00

SUPER VILLAIN TEAM UP
1 NM 20.00

SUPER-HEROES
1 VF/NM 50.00

SUPER-STARS
1 VF/NM 30.00

WEREWOLF
2 VF/NM 15.00

X-MEN
1 VF- 575.00

GODZILLA
7 NM 10.00
16 NM 10.00
18 NM 10.00
19 NM 10.00

GREEN LANTERN
5 VF/NM 320.00
33 F+ 35.00
36 VG 20.00
38 VG 20.00
40 F+ 175.00
44 VF 60.00
45 F+ 28.00
46 F+ 30.00
47 F+ 28.00
56 F+ 25.00
58 VF/NM 60.00
58 VF 45.00
59 F+ 75.00
59 VF/NM 195.00
65 VF 35.00
72 F/VF 20.00
76 VF/NM 200.00
77 NM- 80.00
78 NM 70.00
79 NM- 60.00
80 NM- 60.00
81 NM 65.00
82 NM 65.00
83 VF 35.00
85 VF/NM 60.00
87 NM 55.00
89 NM 55.00
90 NM 20.00
91-99 NM 12.00
100 NM 20.00
101-111 NM 9.00
112 NM 16.00
112 NM 18.00
113 NM 8.00
114 NM 8.00
115 NM 8.00
116 NM 40.00
117 NM 10.00
118 NM 10.00
119 NM 10.00

HAIR BEAR BUNCH
1 VF/NM 33.00
8 NM 28.00

HAUNTED
21 NM- 22.00
38 NM- 10.00
67 NM 10.00
68 NM 10.00
73 NM 10.00
84 NM 10.00

HAWK AND THE DOVE
5 VF 34.00
6 VF+ 40.00

HAWKMAN
5 F/VF 65.00
7 F+ 35.00
8 F/VF 48.00
10 F+ 35.00
12 F+ 24.00
14 VF+ 50.00
15 VF+ 50.00
16 VF+ 40.00
18 F 15.00
19 VF 30.00
22 VF 33.00
24 VF- 30.00
27 NM- 55.00

HERBIE
20 VF 38.00

HERCULES UNBOUND
1 NM 12.00
2 THRU 12 NM 8.00

HOT WHEELS
1 G/VG 15.00
5 VG+ 12.00
6 VG+ 18.00

HOUSE OF MYSTERY
88 VF+ 75.00
120 VF 55.00
141 VF/NM 60.00
159 F/VF 40.00
170 VF/NM 45.00
178 F+ 20.00
185 VF/NM 30.00
186 VF 30.00
188 VF/NM 35.00
191 VF 26.00
200 VF/NM 35.00
204 NM 35.00
212 VF/NM 13.00
217 VF- 12.00
220 NM .15.00
228 NM- 45.00

HOUSE OF SECRETS
82 VF/NM 30.00
96 VF/NM 28.00
99 VF/NM 22.00

HOWARD THE DUCK
1 NM- 20.00

HR PUFNSTUF
5 F+ 40.00

HULK
4 VF 995.00
107 VF+ 50.00
108 VF 45.00
109 VF/NM 45.00
113 VF 30.00
120 VF/NM 25.00
127 VF/NM 18.00
130 NM- 20.00
131 VF/NM 18.00
132 VF/NM 18.00
136 NM 24.00
136 NM- 20.00
172 VF- 18.00
175 NM 12.00
177 VF 12.00
178 VF/NM 14.00

HUMAN TORCH
1 NM- 16.00

I SPY
1 VG 40.00
2 F/VF 70.00
3 VG/F 33.00
4 VG/F 33.00
6 VG 26.00

INHUMANS
1 NM 18.00
2 THRU 12 NM 10.00

INVADERS ANNUAL
1 NM 28.00

IRON FIST
1 F/VF 25.00
2 NM 28.00
5 NM 22.00
8 NM 22.00
9 NM 22.00
10 NM- 18.00
11 VF+ 7.00
12 NM 18.00

IRON MAN
2 NM 190.00 GC
4 NM 85.00
4 VF+ 50.00
5 NM 85.00
5 F/VF 30.00
11 F/VF 22.00
13 VF 30.00
14 VF/NM 36.00
15 VF/NM 36.00
23 VF 15.00
28 VF+ 17.00
30 NM- 22.00
32 NM 20.00
36 NM 20.00
45 VF/NM 13.00
49 VF 12.00
55 VF/NM 95.00
59 VF/NM 10.00
60 VF/NM 10.00
61 NM- 12.00
74 NM 12.00
89 NM 9.00
100 NM 24.00

IRON MAN ANNUAL
3 NM 12.00

IRON MAN/ SUB-MARINER
1 VF+ 120.00

ISIS
1 NM- 15.00

JAGUAR (ARCHIE)
15 VF- 28.00

JIMMY OLSEN
22 F+ 75.00
40 VF+ 90.00
62 VF 35.00
66 VF 35.00
70 VF/NM 45.00
89 F+ 15.00
90 VF/NM 38.00
91 NM 44.00
93 VF/NM 30.00
94 VF/NM 30.00
95 F/VF 35.00
96 VF+ 26.00
97 NM- 35.00
104 VF/NM 20.00
106 VF/NM 20.00
107 VF/NM 20.00
108 VF/NM 20.00
109 NM 28.00
110 VF/NM 20.00
111 NM 28.00
112 NM 32.00
113 VF/NM 20.00
114 VF/NM 20.00
116 NM 32.00
117 NM 32.00
118 NM 32.00
119 VF/NM 24.00
120 NM- 28.00
121 NM 32.00
122 VF/NM 24.00
123 VF/NM 24.00
127 NM 17.00
129 NM- 15.00
131 NM 18.00
132 VF 11.00
133 VF 11.00
134 VF/NM 13.00
135 VF/NM 13.00
136 VF 13.00
137 NM- 20.00

LOIS LANE ANNUAL
2 VF/NM 135.00

LUKE CAGE (HERO FOR HIRE)
1 VF- 40.00
2 NM 32.00
3 F- 5.00
4 VF/NM 16.00
5 NM 24.00
6 NM- 12.00
7 VF/NM 10.00
8 NM 15.00
9 NM 15.00

MAGNUS (GOLD KEY)
14 VF+ 33.00
20 VF 30.00
21 VF/NM 28.00
22 NM- 40.00

MAN-BAT
1 NM 22.00
2 NM 15.00

MANY GHOSTS OF DOCTOR GRAVES
43 NM- 10.00
47 NM 12.00
54 NM 12.00
57 NM 10.00

MARVEL COLLECTOR ITEM CLASSICS
3 VF/NM 34.00
4 VF/NM 34.00
6 NM 36.00
9 VF 22.00
12 VF/NM 20.00
13 VF 18.00
14 VF/NM 20.00
15 NM 28.00
16 VF- 15.00
17 NM 28.00
18 NM 28.00

MARVEL DOUBLE FEATURE
5 NM 12.00

MARVEL FEATURE (1971)
1 F/VF 75.00
2 F/VF 33.00
3 VF+ 38.00
4 VF+ 18.00
5 NM 14.00
7 VF/NM 10.00
11 NM 55.00
12 VF 15.00

MARVEL PREMIERE
1 VF+ 42.00
2 NM 33.00
3 NM 60.00
4 NM 25.00

MARVEL SPOTLIGHT
4 VF/NM 45.00
6 VF+ 30.00
28 NM- 30.00
32 NM- 22.00

MARVEL SUPER HEROES
12 F/VF 60.00
15 VF+ 28.00
16 VF/NM 28.00
17 VF/NM 28.00
18 VF/NM 40.00
19 VF/NM 18.00
31 VF/NM 12.00

MARVEL SUPER HEROES (1966)
1 F+ 35.00

MARVEL TALES
6 F/VF 12.00
8 NM 30.00
10 VF+ 16.00
14 NM 25.00
15 NM 25.00
16 NM 25.00
21 VF/NM 15.00
22 NM 24.00
23 VF- 10.00
27 VF/NM 15.00
28 VF- 10.00
35 NM 7.00

MARVEL TEAM-UP
5 NM 24.00
10 VF/NM 16.00
13 NM 15.00
15 NM- 20.00
17 NM- 12.00
20 NM- 12.00
21 NM- 8.00
22 NM- 8.00
117 NM 12.00

MARVEL TRIPLE ACTION
2 NM 12.00
3 NM 12.00

MARVEL TWO-IN-ONE
2 NM 18.00
3 NM- 16.00

MARVEL TWO-IN-ONE ANNUAL
1 VF/NM 7.00
2 NM 30.00

MARVEL'S GREATEST COMICS
23 NM 22.00
24 NM 22.00
25 NM 22.00
26 NM 24.00
27 VF/NM 15.00
32 NM 22.00

MASTER OF KUNG FU
17 NM- 22.00
19 NM 18.00
18 NM 15.00
20 NM- 12.00

MASTERS OF THE UNIVERSE
1 NM 8.00

METAL MEN
2 VG/F 45.00
2 NM 60.00
3 NM 40.00
4 NM 40.00
5 NM 40.00
6 VF/NM 28.00
7 VF+ 26.00
8 NM 40.00
9 NM 40.00
10 NM 25.00
11 NM 25.00
12 THRU 19 NM 10.00

NICK FURY
1 VF 85.00
2 VF/NM 50.00
3 VF/NM 50.00
4 VF 40.00
5 VF/NM 55.00
6 VF/NM 34.00
7 VF/NM 34.00
8 VF/NM 20.00
11 NM- 24.00
12 VF/NM 24.00
13 VF 18.00
18 VF/NM 17.00

NIGHT RIDER
1 NM 18.00

NOT BRAND ECCH
1 VF/NM 50.00
2 VF/NM 25.00
5 NM 35.00
6 NM- 30.00
7 NM- 30.00
8 NM 35.00

OUR ARMY AT WAR
204 NM- 30.00
280 NM- 25.00
284 NM- 30.00
288 NM- 25.00
290 NM- 25.00
291 NM 45.00
293 NM 50.00
294 VF/NM 80.00
295 NM 50.00
296 VF 50.00
297 NM 50.00
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431 NM 50.00
432 NM 50.00
433 NM 50.00
434 NM 50.00
435 NM 50.00
436 N

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1524)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

2 NM 9.00
4 NM 9.00
5 NM 9.00
7 NM 9.00

STAR STREAM
1 VF+ 12.00
2 VF+ 12.00
3 VF+ 12.00
4 VF+ 12.00

STRANGE ADVENTURES
168 VF/NM 36.00
178 VF/NM 38.00
189 VF 25.00
207 F/VF 35.00
208 VF/NM 60.00
209 VF/NM 60.00
210 VF 45.00
211 VF 35.00
212 F/VF 28.00
213 VF/NM 45.00
214 VF/NM 45.00
215 VF 35.00
216 NM 65.00
225 NM 18.00
229 NM- 22.00

STRANGE SPORTS
1 VF 20.00
2 NM 18.00

STRANGE TALES
82 VG- 30.00
108 VF/NM 180.00
115 VG/F 95.00
116 F+ 45.00
119 F+ 40.00
121 F+ 25.00
123 F/VF 35.00
125 F/VF 38.00
126 F/VF 30.00
127 VF 40.00
128 F/VF 33.00
129 VF 40.00
131 VF 40.00
133 VF+ 45.00
134 F/VF 33.00
135 F 35.00
136 F/VF 25.00
137 VF 30.00
138 VF 30.00
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141 VF/NM 34.00
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145 VF/NM 34.00
146 NM 50.00
147 VF/NM 34.00
148 VF/NM 60.00
149 NM- 40.00
150 VF/NM 38.00
151 VF/NM 60.00
152 NM- 50.00
153 VF/NM 40.00
154 VF 30.00
155 VF/NM 40.00
156 VF/NM 40.00
157 VF/NM 40.00
158 NM- 50.00
159 VF/NM 50.00
160 VF/NM 38.00
161 VF/NM 38.00
162 VF/NM 38.00
163 NM 50.00
164 VF/NM 34.00
165 NM 50.00
166 VF/NM 35.00
167 VF/NM 50.00
168 NM 50.00
169 VF/NM 50.00
170 NM 12.00
171 NM 10.00
178 NM 22.00
179 NM 15.00
180 VF/NM 10.00
181 NM 15.00

SUB-MARINER
1 VF/NM 150.00
1 VF+ 125.00
2 NM- 75.00
3 NM 60.00
4 NM 60.00
4 NM- 50.00
5 NM 60.00
6 NM- 50.00
7 NM- 40.00
8 NM- 60.00
8 VF/NM 40.00
9 VF/NM 34.00
10 NM 45.00
12 NM 35.00
13 NM 35.00
20 NM- 20.00
22 NM- 16.00
23 NM 16.00
24 NM 18.00
25 VF/NM 12.00
26 NM 16.00
28 NM- 14.00
29 VF+ 11.00
31 VF+ 11.00
34 NM- 60.00
36 VF/NM 18.00
38 NM .. 18.00
39 VF/NM 12.00
41 VF/NM 12.00

SUMMER LOVE
47 NM 135.00

SUPER DC GIANT
16 NM- 35.00
24 VF/NM 35.00
25 VF/NM 25.00
26 F/VF 15.00

SUPERBOY
92 VF/NM 85.00
99 F/VF 36.00
100 F/VF 95.00
102 VF+ 45.00
105 F/VF 28.00
111 VF 38.00
118 VF/NM 50.00
126 F/VF 22.00
127 F+ 15.00
128 F/VF 28.00
129 F 15.00
133 NM 45.00
135 VF/NM 33.00
137 F/VF 20.00
138 VF/NM 50.00
139 VF+ 30.00
140 NM 45.00
142 NM- 20.00
143 VF 20.00
144 VF 14.00
145 VF/NM 24.00
146 VF+ 22.00
147 F/VF 25.00
148 VF/NM 24.00
150 VF/NM 24.00
152 VF/NM 24.00
153 VF/NM 24.00
154 VF/NM 24.00
156 VF 25.00
157 VF/NM 16.00
158 VF/NM 12.00
159 NM- 35.00
160 NM- 18.00
161 VF/NM 18.00
162 VF/NM 15.00
163 VF/NM 12.00
164 NM 22.00
165 NM- 35.00
166 NM- 18.00
167 VF/NM 15.00
168 NM 22.00
169 NM- 18.00
171 NM 22.00
172 NM 24.00
173 NM- 24.00
174 VF/NM 28.00
175 VF/NM 15.00
176 VF/NM 18.00
177 VF/NM 10.00
178 NM 14.00
179 VF/NM 10.00
180 VF/NM 10.00
181 NM 12.00
182 NM- 12.00
183-190 NM 15.00
191-200 NM 12.00
201-222 NM 8.00

SUPER-NATURAL THRILLERS
3 NM- 14.00
4 NM 18.00
6 NM 18.00
7 NM 18.00

SUPER-TEAM FAMILY
1 NM 20.00
2 THRU 6 NM 14.00
8 THRU 15 NM 18.00

SUPER-VILLAIN TEAM-UP
1 NM 28.00
11 NM 10.00
12 NM 10.00
13 NM 10.00
17 NM 10.00

SWAMP THING
1 VF- 80.00
3 VF/NM 30.00
4 VF 20.00
5 NM 35.00
6 VF/NM 25.00
8 NM 40.00
9 NM 35.00
10 NM- 30.00
11 THRU 24 NM 15.00

SWING WITH SCOOTER
21 NM- 20.00

SWORD OF SORCERY
2 NM 15.00
3 NM .. 15.00
5 NM 12.00

TALES OF GHOST CASTLE
1 NM 28.00

TALES OF SUSPENSE
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237 NM 12.00
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47 NM- 12.00
48 NM 22.00
49 NM 15.00
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51 NM 15.00
52 NM 15.00
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152 VF/NM 38.00
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154 VF 30.00
155 NM- 45.00
156 NM- 45.00
157 VF 30.00
158 VF- 50.00
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160 VF 30.00
163 VF 25.00
164 VF/NM 30.00
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174 VF/NM 28.00
175 NM- 35.00
178 VF/NM 28.00
179 VF/NM 28.00
180 VF/NM 35.00
181 NM 45.00
182 NM- 22.00
183 VF/NM 18.00
185 VF 15.00
187 NM- 22.00
188 NM- 22.00
189 VF/NM 18.00
190 VF/NM 18.00
191 VF 15.00
193 VF/NM 50.00
194 NM- 22.00
195 NM- 22.00
199 NM 22.00
211 NM 12.00
213 NM 12.00
217 NM 12.00
220 NM 12.00
247 NM- 10.00
248 NM 10.00
249 NM 10.00
250 NM 10.00

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3 NM .. 28.00

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131 VF+ 18.00
132 VF+ 12.00
138 NM 24.00
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8 NM 30.00
15 VF/NM 15.00
17 NM .. 20.00
19 NM .. 20.00
20 NM 20.00
21 NM 16.00
22 NM 16.00
29 NM 16.00
58 NM 10.00
61 NM 10.00
63 NM 10.00

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2 NM 38.00
3 VF/NM .. 28.00
4 NM 28.00
5 NM 33.00
6 NM 28.00
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8 NM- 35.00
9 NM 38.00

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61 VF/NM .. 25.00
65 VF/NM 25.00
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71 VF/NM 20.00
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104 VF/NM .. 20.00
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38 F 28.00
87 VF/NM .. 18.00
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93 NM .. 18.00
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81 VF 30.00
107 VF/NM 33.00
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191 NM .. 18.00
204 NM 25.00

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106 VF/NM .. 28.00
150 NM .. 12.00
152 NM- .. 14.00
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158 VF/NM .. 25.00
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10 VF/NM .. 18.00
22 NM 22.00
54 NM- 14.00

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3 VF/NM 15.00
4 VF/NM 15.00
5 NM 20.00
6 NM 24.00
7 VF/NM 15.00
8 NM 22.00
9 NM 22.00

WARLOCK
1 VF/NM .. 38.00
2 NM- 22.00
3 VF/NM 15.00
4 VF/NM 15.00
5 NM 15.00
6 NM 15.00
7 NM 15.00
8 NM 15.00
9 NM 15.00
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1 NM 22.00
1 NM 25.00
2 NM 12.00
3 NM 8.00
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13 NM 15.00
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9 VF/NM 30.00
24 NM 18.00
35 VF/NM .. 12.00

WEIRD WONDER TALES
1 VF 15.00

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2 NM- 12.00
3 NM 15.00
4 NM 15.00
5 NM- 9.00
6 NM 12.00
7 NM- 9.00
8 NM 12.00
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3 NM 9.00
4 NM 9.00
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178 VG 12.00
196 VG/F .. 8.00
203 VF 12.00
206 NM- .. 16.00
207 NM 22.00
208 NM- .. 16.00
209 NM 22.00
210 NM 22.00
211 NM- .. 75.00
212 NM- .. 16.00
213 NM 20.00
214 VF/NM 65.00
215 NM- .. 14.00
216 VF/NM .. 12.00
217 NM- .. 28.00
218 NM- .. 14.00
219 NM .. 18.00
220 NM- .. 14.00
221 NM- .. 9.00
222 NM- .. 9.00
223 NM .. 14.00
224 NM .. 12.00
225 NM .. 12.00
226 NM .. 12.00
227 NM- .. 9.00
228 NM .. 12.00
229 NM .. 12.00
230 NM .. 12.00

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103 F+ 60.00
128 VF- 40.00
130 VF- 40.00
138 F+ 24.00
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146 VF/NM 50.00
149 F+ 18.00
153 VF 30.00
155 VF 25.00
156 F+ 35.00
157 F/VF 24.00
158 VF/NM .. 40.00
159 VF/NM .. 40.00
160 VF/NM .. 40.00
161 VF+ 38.00
162 NM- 34.00
163 VF 24.00
164 VF/NM .. 30.00
166 VF/NM .. 38.00
168 VF/NM .. 28.00
169 VF/NM .. 25.00
170 VF 38.00
171 VF/NM .. 30.00
172 VF/NM .. 30.00
173 VF+ 65.00
173 VF/NM .. 80.00
175 VF/NM .. 35.00
176 VF 28.00
177 VF 25.00
178 VF 20.00
179 VF/NM .. 40.00
180 VF/NM .. 25.00
181 VF/NM .. 24.00
182 VF/NM .. 25.00
183 VF/NM .. 25.00
184 VF 20.00
185 VF/NM .. 25.00
186 VF/NM .. 25.00
187 NM- 33.00
188 VF/NM .. 38.00
189 VF/NM .. 18.00
190 NM- 26.00
191 VF 15.00
192 VF/NM .. 18.00
193 NM .. 26.00
194 VF/NM .. 18.00
195 VF+ .. 18.00
196 NM 26.00
197 VF/NM .. 40.00
198 F+ .. 30.00
200 VF/NM .. 24.00
201 VF/NM .. 16.00
202 NM .. 18.00
203 NM- .. 16.00
204 VF/NM .. 20.00
205 VF/NM .. 22.00
207 NM .. 26.00
208 VF/NM .. 14.00
209 NM- .. 20.00
210 VF/NM .. 15.00
211 VF/NM .. 15.00
212 NM .. 26.00
213 NM .. 15.00
214 NM .. 15.00
216 NM .. 15.00
217 VF/NM .. 12.00
218 NM- .. 12.00
219 NM .. 18.00
220 NM .. 18.00
221 NM .. 15.00
222 NM .. 18.00
223 NM .. 44.00
224 NM .. 44.00
225 VF/NM .. 24.00
226 NM 28.00
227 NM .. 44.00
228 NM .. 44.00
229 NM 18.00
230 NM 25.00
231-243 NM. 15.00
244-246 NM. 20.00
247 NM .. 15.00
248 NM 15.00
249-252 NM 20.00
253 NM 12.00
254 NM .. 12.00
255 NM 9.00
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266-282 NM. 10.00

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18 VF 110.00
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26 VF/NM .. 125.00
31 F+ 35.00
35 VF+ 100.00
38 NM- 125.00
38 F+ 35.00
40 VF 50.00
45 F/VF 40.00
46 F+ 30.00
51 VF/NM .. 80.00
56 NM- 90.00
57 VF/NM .. 75.00
58 NM- .. 125.00
59 VF/NM .. 75.00
60 NM 110.00
62 NM 110.00
75 NM- 40.00
77 VF/NM .. 35.00
84 VF/NM .. 35.00
87 VF/NM .. 35.00
97 VF+ 90.00
99 F/VF 55.00
100 VF/NM .. 100.00
114 VF .. 38.00
118 VF/NM .. 50.00
128 NM- .. 45.00
131 VF+ .. 30.00
132 NM- 40.00
133 VF/NM 35.00
134 NM- 40.00
135 NM- 40.00
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Splashing into favorites

A correspondent starts a new trend

Dear Captain ...

By **Andrew Smith**

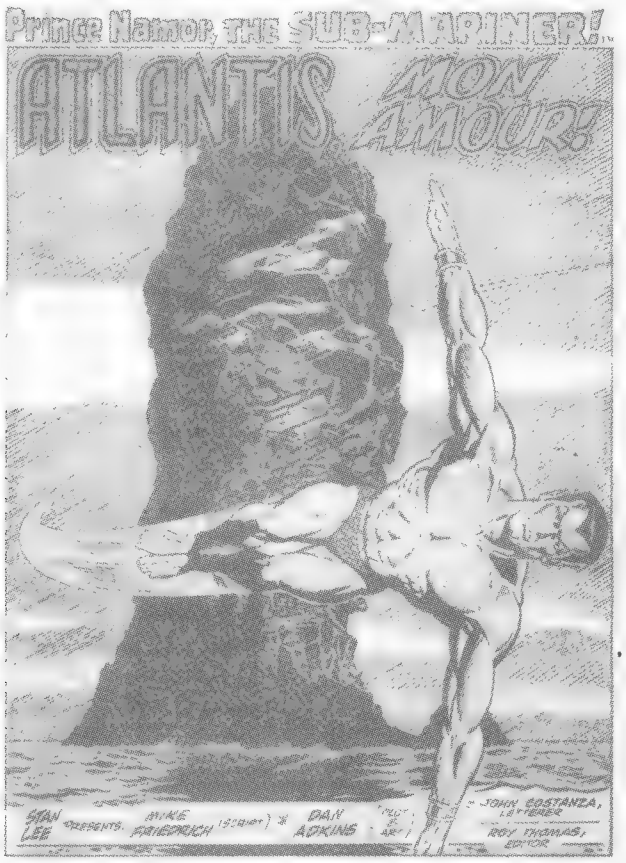
*Professional painter Brad Marshall (you can see his work at **http://Bradmarshall.8m.com**) wrote a couple of e-mails which I compile here for everyone's convenience:*

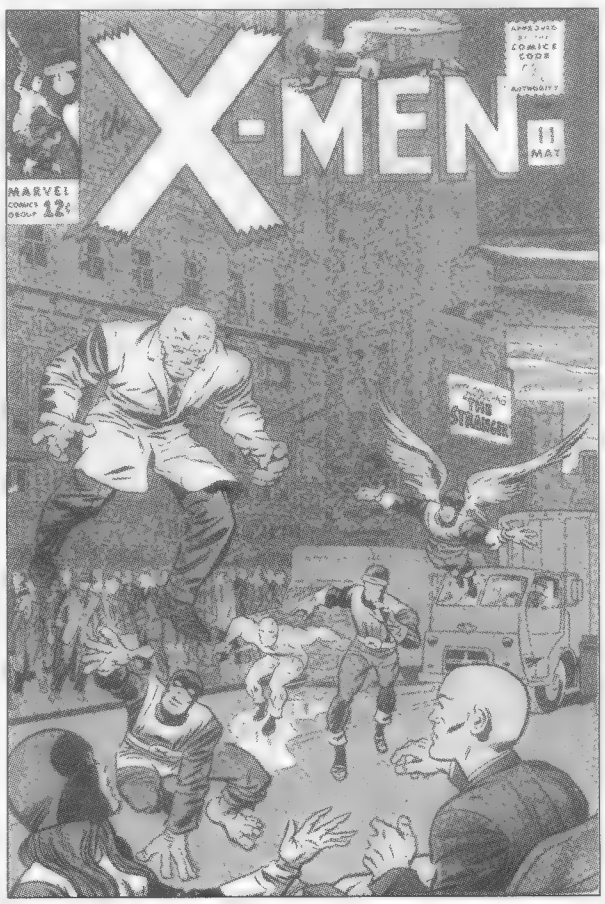
In the latest issue of *Comic Book Artist* (a magazine everybody should be reading!), Mark Evanier says that he thinks there are maybe five true geniuses in the history of comics. Carl Barks and Jack Kirby are mentioned. But I got to thinking that this might be a good topic for your column. Who are the geniuses of comics? They should be true creative geniuses, not just outstanding artist or writers. We should try to keep the list to a half dozen or so.

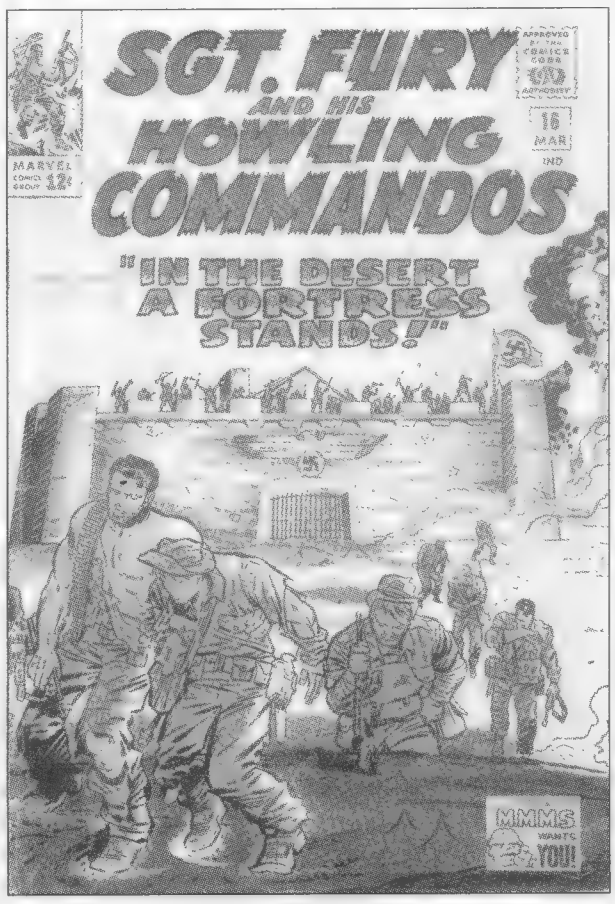
I'd start with Stan Lee, Jack Kirby, Will Eisner, and Alan Moore. I'm curious about what others think.

Favorite splash pages: At first I thought of the double splash pages from any of the three *Captain America* issues that Jim Steranko did (#110, #111, and #113) — some of the most powerful work in the history of comics. But then I thought of a more obscure piece that I've always loved. It's the opening splash from *Sub-Mariner* #56 (Dec 72): a great Dan Adkins fill-in issue with a first shot of Subby that stayed with me for years.

Favorite covers: Most of my favorite covers are associated with particular issues of comics that I loved, but there are two Kirby covers that I have always loved. I first saw these only as ads in other Marvel comic books. The images were so strong that I sought out the issues just to have the covers. The first is from *Sgt. Fury* #16 (Mar 65). It shows The Howlers limping away from a lost battle at a desert fort, with the Germans cheering in the background. It was colored in a monochromatic yellow and just resonated with me. The second is *The X-Men* #11 (May 65), the introduction of The Stranger. It shows The Stranger in street clothes levitating a few feet above the ground with The X-Men on the street around him. Kirby could do great cosmic scenes and show awesome action. But this picture of subtle force had a feeling of real power.







***The Captain** replies:*

Both of your favorite covers are faves of mine, as well, Brad.

The early run of *The X-Men* had a great many incredible Kirby covers that were irresistible to the young Captain, including the classic first issue (X-Men attacking a confident Magneto behind his magnetic shield), #5 (a captive Angel pounding futilely on a glass wall in blue light while The X-Men battle The Brotherhood), #12 (Juggernaut from the back, X-Men reacting in fear), and #17 (monochromatic red rendering of defeated X-Men, with Magneto's shadow falling over all).

As to *Sgt. Fury* #16, it may have been the yellow cover or the action taking place outside the ETO that grabbed my attention. But I still remember the first day my eyes fell on that cover, my heart sinking, as our heroes showed their own yellow streaks by slinking away from a triumphant enemy. I had to have it.

Unfortunately, in modern times, I can't look at those jeering Germans on the battlements of the fort without thinking of the irritating Frenchmen in *Monty Python and the Holy Grail*. I can almost hear them saying (in exaggerated Gallic accent), "So, you think to fool us clever Nazi types with your silly knee-bent running about! We wave our privates at your aunties, you emp-

ty-headed animals who-drop-water!"

There's more to the taunting, but this is a family publication. And, given the North African setting, it's entirely possible there could have been Vichy French (or even Italians) on those battlements …

As to geniuses in comics, I suppose it depends on your definition. For my part, I'd certainly include Barks, Eisner, Kirby, Stan Lee, and Moore — all of whom took the medium further than others had imagined. You might toss in some Golden Agers like Siegel and Shuster and Batman's Bob Kane (*et al.*), although they had the advantage of working in a new field where almost anything was innovative. Steranko and Neal Adams might qualify, too, and possibly even Denny O'Neil, Mort Weisinger, Frank Miller, and Julius Schwartz.

It's a tough call, and I hate to be so picky as to leave anyone out who made significant contributions. I'll be interested in what The Legion of Superfluous Heroes has to say.

*Meanwhile, in **CBG** #1519 Bob Kuebler asked if anyone could help with a comprehensive checklist for writer J.M. DeMatteis. He followed with this letter:*

Since you are going to help me get a list of Marc's books, the least I can do is give you a listing of the books that I have. I hope this starts things off: *Blood* #1-4 (1996); *Brooklyn Dreams* TPB (my all-time favorite); *Dark Corner* #1 (1998); *Day Dreamers* #1-3 (1997); *Dr. Fate* #1-4 (1987); *Dr. Fate* #1-24 (1988); *The Gargoyle* #1-4 (1985); *Greenberg the Vampire* TPB; *Justice League* #1-6 (1987); *Justice League International* #7-?; *Last One* #1-6 (1998); *Longshot* (second series) #1 (second series, 1998); *Mercy* TPB; *Moonshadow* #1-12 (1994); *Farewell Moonshadow* TPB; *Peter Parker: Spider-Man Annual* (1999); *Realworlds: Justice League of America* TPB; *Seekers into the Mystery* #1-15 (1996); *The Spectre* (current); *Spider-Man: Soul of the Hunter* TPB; *Strange Tales* #1-2 (1998); *Man-Thing* #1-8 (1997); *Supergirl: Wings* TPB; and *Wonder Woman* #164-166 (2001).

Thank you *very* much for your help. Marc and Neil Gaiman are the last two people on my favorites list that I haven't met. A side note: I started my quest of meeting special people with Carl Barks. We used to visit Garé and him in the 1970s. Each summer, we stopped at his house and spent an afternoon with them. I sure loved them. At one time, we owned his oil painting of Uncle Scrooge, "This Dollar Saved My Life at Whitehorse." We sold it so my wife could quit work and return to college to get her MBA.

Last summer at the San Diego con we met Will Eisner, Ray Bradbury, and Al Feldstein (a dream come true), among many others.

***The Captain** replies:*

That's quite a list of luminaries you've met, Bob — I'm actually envious. As to your DeMatteis checklist, one Legionnaire has already come up with a solution.

***Tyg** writes:*

There may or may not be a specific J.M. DeMatteis checklist on the Internet, but there's a more general resource that serves the same purpose.

Namely, the Grand Comics Database at *www.comics.org*. Just change the "Search for" pulldown (menu) to "Writer" and enter "DeMatteis" under "Matching."

It can be a bit slow, but will return a listing of all indexed comics with him listed as a writer: 550 records in all.

***The Captain** replies:*

I followed Tyg's instructions, and had no problem at all. I hope that helps, Bob! ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

Separated at Birth!

***Richard Howell**, big enchilada at Claypool Comics, responded to the "Separated at Birth!" in **CBG** #1521:*

As I scanned the latest ***CBG***, my attention was caught by a string of *Hawkman* covers, none of which being mine (not a big deal; more *Hawkman* covers were not drawn by me than there were that were), but I did notice one for an issue for which I drew the interior art (or "innards," as it's referred to in the business).

That was a very odd time for the Hawkman character — and I guess for the *Hawkman* series at all. Hawkman and his narrative had remained mostly apart from the tumult that was going on in the other, "major" DC super-hero series, so everyone had a differing opinion about what the notion of guest-starring Superman would entail. *Crisis on Infinite Earths* had happened, and although — as far as the *Hawkman* staff knew — nothing had changed in the Hawkman continuity, nobody really knew whether Superman's appearance in this issue would constitute the first encounter of Hawkman and Superman (post-*Crisis*), or a continuation of the long association these two JLA members had enjoyed, or (odder still) the new, post-*Crisis* Superman's first encounter with a strangely untouched-by-*Crisis* Hawkman who remembered Supes, even though Supes had never met Hawkman. What with all the discussion and debate about these issues, it's a wonder we managed to have enough spare time to write and draw the pages themselves.

YOUR FRIEND THE COMMISSIONER IS CORRECT: YOU BELONG WITH THAT BIG, BEAKED CAPE...
...AND THE GENTLEMAN GHOST CAN ATTEND TO GEORGE HARRETT'S CATEGORIZING AS WELL AS ANYONE!

Anyway, thanks for the compliment at the end of the paragraph. It's nice to know that my work can deter reasonable complaints for refunds.

Oh, yeah — and we were the *Hawkman* series with Hawk*woman* in it.

***The Captain** replies:*

When I started "Separated at Birth!" I was hoping to spark discussion about various eras and expectations and what effect (if any) that has had on long-running characters. Certainly, comparing the 1965 *Hawkman* to its 2002 counterpart is like comparing apples to oranges, or at least apples to applesauce.

But I thought "Separated at Birth!" a chinwag worth having and hoped to hear from fans and pros of many eras. Your letter, Richard, is virtually the first on this feature and surpasses my hopes. Not only did you get into the intricacies of what expectations were laid on The Winged Wonder during *your* Hawk-era, but you offered a peek behind the professional curtain — always welcome information to fans.

And that peek explains a lot, at least to me. From out here in fanland, the "Shadow War" in Hawkman's second series was downright peculiar — it started out with a splash, then appeared to be truncated, and stopped making any sense whatsoever over time. Your insider's view as to how the thundering ramifications of *Crisis* made life miserable for DC creators was downright chilling — and buttresses what many fans (myself included) had already assumed. As you say, it's a miracle that late-'80s DC books got any traction at all.

*And, just to cover my bets, I asked "Shadow War" imagineer (and fellow **CBG** columnist) Tony Isabella for the details on what happened to The Shadow War and why he left **Hawkman** before it was over. His response:*

The Shadow War was meant as a five-year story, with each year taking on a new and different tone. The series' second editor — original editor Alan Gold was always supportive — wanted me to wrap up the story within two issues. The reason: his gut feeling. That's when I bailed.

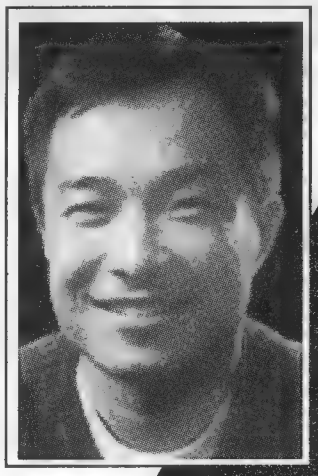
Ironically, virtually everything I wanted to do in the series, all of it set forth in my original proposal, ended up being the basis for major company-wide crossovers. And the second editor used one of my bits in a book that he was writing for DC at the time.

And people wonder why 30 years in comics might be enough for me.

***The Captain** replies:*

Sometimes I'm glad I'm "only" a reader. It certainly helps keep the magic alive. In the future I'll re-read "Shadow War" with an entirely different set of eyes, looking to what might have been.

***Separated at Birth!** compares comic books of identical names and issue numbers, but different volume numbers, to examine how titles and characters change over time. And because it's fun.*



Win a Free Dinner with Jim Lee!

Mile High Comics has won the bidding on eBay to host an autograph party featuring Wildstorm/Homage founder Jim Lee! This auction was initiated by Jim as a way of his making a personal contribution to the Comic Book Legal Defense Fund, an organization that Mile High Comics has also been very active in supporting. As a consequence of winning the auction, Mile High Comics will be making a contribution of $6,700.00 to this tremendously worthy cause.

The exact date of the signing has yet to be determined, but it will probably be toward the end of March of next year, about the time when the first trade paperback collection of the wonderful new BATMAN: HUSH storyline by Jim Lee and Jeph Loeb is hopefully going to released. The signing will be held at our fantastic Thornton, Colorado Mega-Store, just five miles north of downtown Denver.

Five chances to win a free dinner with Jim Lee!

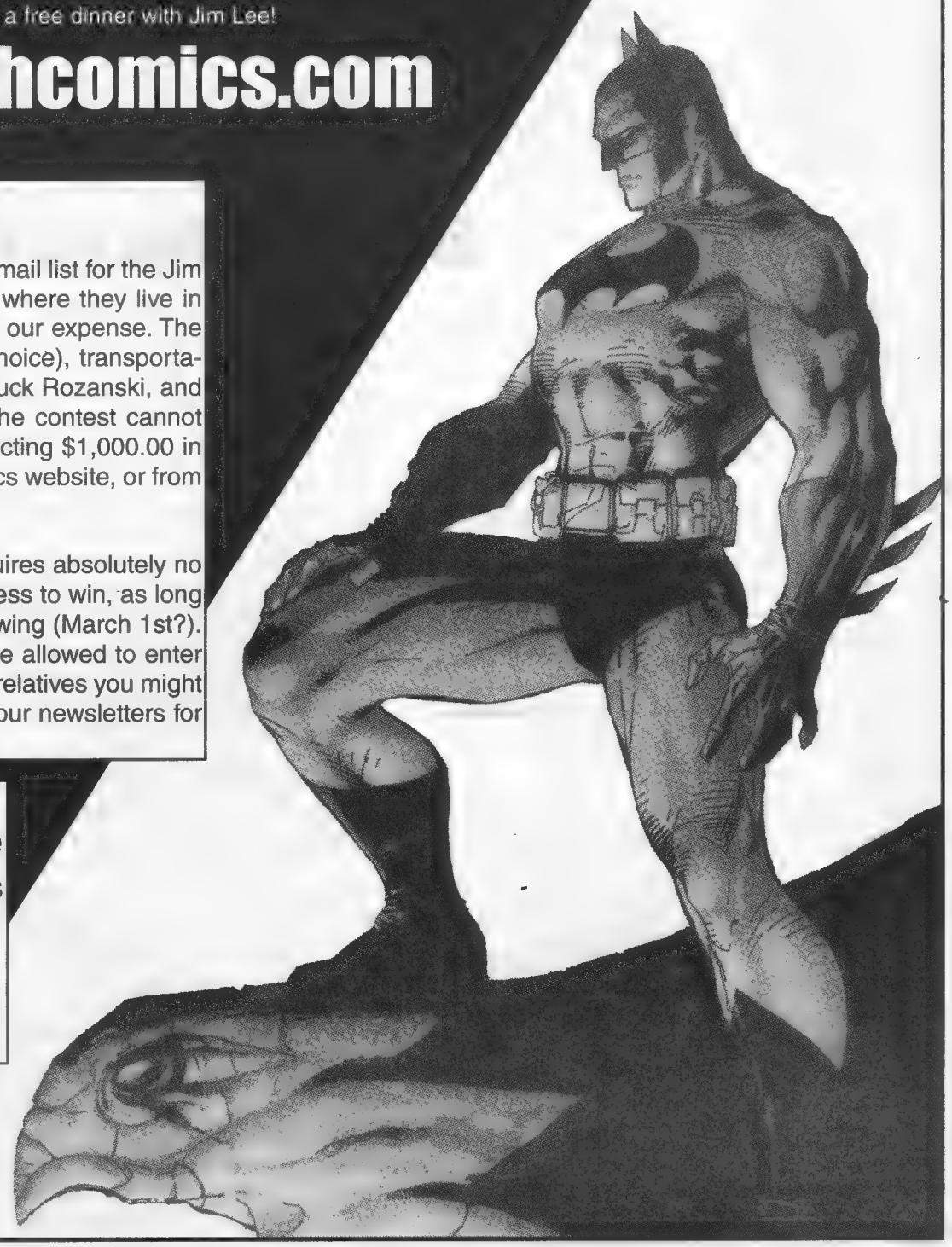
www.milehighcomics.com

Contest #1

We are going to do a random drawing from our special e-mail list for the Jim Lee Dinner Party. Whoever wins this drawing, no matter where they live in the world, will be flown (tourist/coach class) to Denver at our expense. The winner will get three nights in a nice Denver hotel (our choice), transportation to and from the signing, and dinner with Jim Lee, Chuck Rozanski, and the winners of the four other contests. If the winner of the contest cannot make the trip to Denver, they have the alternative of selecting $1,000.00 in back issue comics (your choice!) from the Mile High Comics website, or from any Mile High Comics retail location.

This particular contest commences immediately, and requires absolutely no purchase to win. You will need to register your email address to win, as long as your e-mail address is still valid when we hold the drawing (March 1st?). There is no limit to the number of e-mail addresses you're allowed to enter under one name, and no limit on the number of friends or relatives you might have enter for you, as long as they are willing to receive our newsletters for at least one year at that e-mail address.

Go to
www.milehighcomics.com/jimlee
for three more contests that you can win plus details about an upcoming e-bay auction for seat #5.
All proceeds of the auction go directly to the Comic Book Legal Defense Fund.



If unforeseen circumstances arise, we reserve the right to end any, or all of these contests without any winner. Also, we are sorry but employees and employee family members of Mile High Comics, Inc are not ellgible to win. Void where prohibited by law.

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chuck@milehighcomics.com

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Do you have a large collection you wish to sell as a complete lot? If so, contact
moulton@milehighcomics.com
We don't need a full listing of what you have, just a general idea, and how much you're seeking. Nine times out of ten we can work out a deal with this data!

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#141 $12.00
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#146-160 $3.00
#163-171, 173-176, 179 $2.50
#177, 178 $4.00
#180 $75.00
#181 $425.00
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#2 Reg & Var $1.50
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B RETRO-VIEWS by Brent Frankenhoff

DAREDEVIL #1

Marvel, Apr 1964, Cover 12¢

Even back in the pre-speculation days of the early 1960s, Marvel's Stan Lee couldn't resist having a little fun with collectors, proclaiming on the splash page of *Daredevil* #1 that if readers had picked up a copy of *Amazing Spider-Man* #1, they probably wouldn't part with it any more than they would with this latest addition to the Marvel roster.

Lee and artist Bill Everett introduced the world to blind lawyer Matt Murdock, who had been blinded as a teenager when he tried to save a blind man and was struck by a canister of radioactive material. The accident heightened his remaining senses and his athletic prowess enabled him to take on the role of hero. An excellent beginning.

GRADE: A

DARBY O'GILL AND THE LITTLE PEOPLE

Gold Key, Jan 1970, Cover 15¢

Irish caretaker Darby O'Gill was a teller of tall tales and, much like the boy who cried wolf, eventually no one would believe him, even when he actually encountered a group of leprachauns who helped him find a mate for his daughter.

This edition was a re-release of Dell's *Four Color* #1024 and coincided with a Disney re-release of the 1959 film, notable not only for a clever story, but also for an early appearance of Sean Connery, who played the love interest (Michael McBride) and even engaged in a bit of singing and whistling. Quite a start for the actor who would go on to become the first James Bond. The comic book itself is a delightful adventure.

GRADE: A-

PUNISHER (5th series) #1

Marvel, Apr 2000, Cover $2.99

After an extremely successful 1980s and 1990s run with multiple titles and a baffling "mystic" mini-series, Frank Castle returned to his mercenary roots in this 12-issue series written by Garth Ennis with art by Steve Dillon.

Gone were the black shirts with big white skulls on the front (except on the cover of the comics to help readers identify the character), most of the "needed" interaction with other Marvel characters, and The Punisher's support crew, including Microchip. Instead, Ennis wove a taut tale of Mafia revenge and plotting that The Punisher could relate to and ultimately turn to his advantage. The story, while over-the-top, in places, fits The Punisher most effectively.

GRADE: A

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THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

Grading the *Grading Guide*

Chuck Rozanski analyzes Overstreet's latest offering.

Tales from the Database, Page 44

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Dec. 29-Jan. 4, 2002
All met their reserve price.
Populations reported are as of Aug. 23

***Amazing Fantasy* #15**
in CGC 8.0 (VF)
1 of 6 copies in grade; there are 16 better, including 1 in 9.6
$11,100

***Daredevil* Vol. 1 #1**
in CGC 9.0 (VF/NM)
1 of 22 copies in grade; there are 28 better, including 2 in 9.6
$3,750

***Avengers* Vol. 1 #1**
in CGC 8.5 (VF+)
1 of 13 copies in grade; there are 15 better, including 1 in 9.6
$2,800

***Fantastic Four* Vol. 1 #5**
in CGC 8.0 (VF)
1 of 5 copies in grade; there are 19 better, including 3 in 9.4
$2,425

***Incredible Hulk* #181**
in CGC 9.4 (NM)
1 of 93 copies in grade; there are 51 better, including 1 in 9.9
$2,275

***Walt Disney's Comics & Stories* #30**
in CGC 9.4 (NM)
Only copy in grade; there are none better
$2,025

***Daredevil* Vol. 1 #1**
in CGC 7.5 (VF-)
1 of 22 copies in grade; there are 86 better, including 2 in 9.6
$1,995

Website reorganization

Online auction site eBay kicks off 2003 with updates, enhancements

Online auction site eBay has announced a number of changes to its site as the new year begins.

The biggest change, and one which users knew was coming, is the removal of eBay's Billpoint payment service to accommodate eBay's new arrangement with online payment service PayPal. Removal of the Billpoint service was scheduled to begin in mid-January with the first phase being the elimination of Billpoint payments from all new auctions, fixed-price sales, and eBay Stores inventory listings. According to the site, "Sellers will no longer be able to list with Billpoint as a payment option on the Sell Your Item form or through listing tools. The Billpoint payment option will no longer be available for any new, relisted, or pending listings created after mid-January."

eBay encouraged users to use PayPal in place of Billpoint and noted that PayPal payments would change the status of Pay Now open bills to Paid beginning in mid-January.

The second phase of the elimination of Billpoint will begin in mid-February with its removal as a payment option for fast deposit on eBay Motors transactions. Again, PayPal will replace Billpoint as a payment option in this category.

The Billpoint Refund function will be removed in the third phase in mid-April with the www.billpoint.com site shutting down April 30. Users are encouraged to complete all Billpoint transactions prior to that date.

Billpoint users were further reminded that PayPal accounts will not be automatically set up for them.

Merging categories. The "Fan Shop" and "Memorabilia" categories in the Sports Cards area of eBay will merge later this year into a "Memorabilia and Team Merchandise" category, which eBay said "will be broadly organized using the current structure in place of the Fan Shop."

Tightening searches. In an effort to eliminate redundancies, eBay will remove two tabs in its Advanced Search area that have duplicate functions. The Item Number search tab and the Completed Items tab will be eliminated with their capabilities available in other tabs in Advanced Search.

According to eBay, "The Completed Items search functionality has been integrated into the Advanced Search page. To search for completed items, check the 'Completed Items only' checkbox.

"The Item Number search functionality is already present on all search boxes within the Advanced Search area.

"Enter any item number into a search box and you will be taken directly to the item page. The 'Where is an item' functionality that was accessible through a link on the Item Number search page will continue to be accessible through the Where is an item link on the site map." ✦

Jim Steele joins Heritage

Long-time collector is added to comics auctions staff

Long-time comics collector Jim Steele has joined Heritage Comics Auctions as a full-time employee working on the firm's auction catalogs.

After working for the most of the past year as a free-lance cataloger writing descriptions for the past three Signature Auctions as well as the upcoming March auction in New York City, Steele has brought his comics interest to the company.

According to Heritage, Steele's collecting began in the late 1950s shortly after the release of *Showcase* #4 and the beginning of the Silver Age.

He continued collecting until 1965 when he graduated from high school and put his comics into storage. In the late 1970s, his interest was rekindled after reading an article on the value of some of the comics he knew he had.

He used his original collection as a portion of his stock while he ran a part-time comics business for more than 20 years, selling comics at shows in Texas, Oklahoma, and Louisiana. His booth was a fixture at the Dallas Fantasy Fair for more than 15 years. He also operated his own bookstore in New Mexico in the early 1980s.

For more than 30 years, Steele has worked for various life and health insurance companies while also performing in bands, working as a disc jockey on radio and in clubs, and providing marketing and promotional assistance to various bars and restaurants.

In addition to collecting comics, Steele's interests include music collecting (both vinyl and CDs) and sports cards, primarily baseball and football cards.

In the past year, he has also become certified as a registered massage therapist.

Steele joins Director of Auctions John Petty as well as Director of Acquisitions Ed Jaster and Asst. Director Acquisitions Fred MacSurley at Heritage's offices in Dallas, Texas.

Steele can be contacted at (214) 528-3500 or by e-mail at *JimSt@HeritageComics.com.* ✦

INSIDE THIS SECTION

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- **Eye on eBay** by Darryl Buchanan 43
- **Tales from the Database** by Chuck Rozanski 44
- **Resale Report** 46

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The Standard Catalog of Comic Books*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** "Mint" ...sold for a median price of **NM+2463%** (or **25.63** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **27** (77% of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** "Near Mint/ Mint" ...sold for a median price of **NM+1150%** (or **12.5** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **689** (51% of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** "Near Mint+" ...sold for a median price of **NM+566%** (or **6.66** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,899** (52% of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** "Near Mint" ...sold for a median price of **NM+370%** (or **4.7** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **2,233** (56% of all) 9.4 copies sold on eBay*

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded **9.2** "Near Mint-" ...sold for a median price of **NM+135%** (or **2.35** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,366** (55% of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** "Very Fine/ Near Mint" ...sold for a median price of **NM+56%** (or **1.56** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,083** (54% of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** "Very Fine+" ...sold for a median of **NM +11%** (or **1.11** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **782** (57% of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** "Very Fine" ...sold for a median price of **NM -18%** (or **0.82** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **692** (55% of all) 8.0 copies sold on eBay*

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded **7.5** "Very Fine-" ...sold for a median price of **NM -41%** (or **0.59** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **534** (55% of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** "Fine/ Very Fine" ...sold for a median price of **NM -53%** (or **0.47** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **433** (51% of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** "Fine" ...sold for a median price of **NM -67%** (or **0.33** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **248** (57% of all) 6.0 copies sold on eBay*

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

EYE ON eBay

Dec. 29-Jan. 4, 2002
CGC auctions
by **Darryl Buchanan**

Volume on eBay picked up a bit this week after the holidays. Activity was still depressed from normal levels probably because of New Years. There were 1,651 auctions recorded receiving bids this week versus 1,351 last week. In something of an unusual twist this week, there were more "no-bid" auctions recorded this week than auctions that received bids. This can be partly explained by the appearance of an unusually large number of Golden Age auctions with high opening bids.

GOLDEN AGE: An exceptional copy of *Top-Notch Comics* #19 was offered by Heritage Comics this week. The book, in 9.6 (NM+) condition with off-white to white pages, was from the Mile High collection. This rare copy is the only copy (in any grade) of this issue offered in the last eight months.

SILVER AGE: An *Avengers* #4 in 9.4 (NM) brought a high bid of $4,150. This popular issue features the first Silver Age appearance of Captain America. This is the highest-graded unrestored copy of *Avengers* #4 offered in the last eight months. It is rare to find this issue in such high grade because of its age and its white cover.

A restored copy of *Incredible Hulk* #1 in 9.0 (VF/NM) received a high bid of $2,300.06. The copy had moderate professional restoration. Restoration takes a big dent out of a book's value. An unrestored copy in 9.0 brought $13,600 back in September 2002.

Another popular issue, *Giant-Size X-Men* #1, came up for auction Jan. 2. This copy was in exceptionally high grade 9.6 (NM+) with off-white to white pages (2151692216). The book received a high bid of $2,050 but failed to meet reserve. Seventeen copies of this issue have been offered in 9.6 condition in the last eight months. They received an average top bid of $2,300.

IN DEPTH: CGC auctions on eBay picked up a bit as the holidays wrapped up. Total bidding on CGC auctions this week was $202,919 compared to $193,294 last week and $254,937 two weeks ago. The 1,651 auctions recorded receiving bids this week compared to 1,351 last week and 2,026 two weeks ago. The number of books receiving bids of $1,000 or more continued to drop. This week there were 26 such auctions recorded versus 31 last week and 47 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com*.

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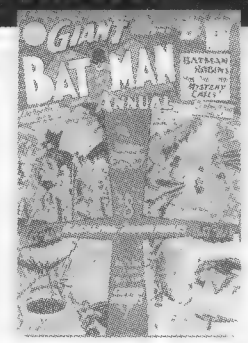

- **Sample collector rates:** $3,000 for $14, $10,000 for $38, $25,000 for $95, $50,000 for $190, $100,000 for $278, $200,000 for $418. Above $200,000, rate is $1.40 per $1,000.
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Grading the *Grading Guide*

Chuck Rozanski takes a look at Overstreet's latest book

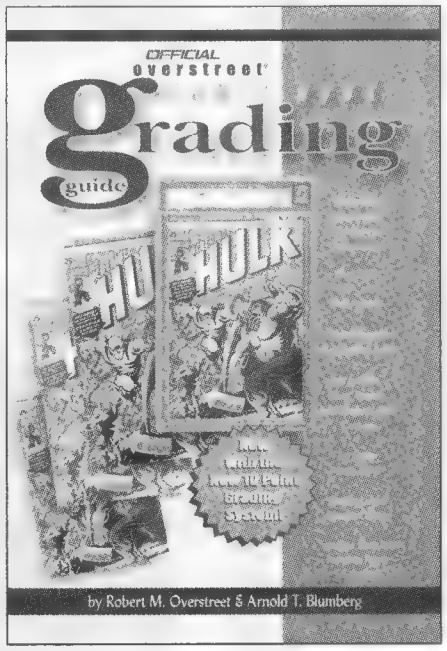
Recently I received my copy of the new *Official Overstreet Grading Guide* by Bob Overstreet and Arnold Blumberg. This is the book that I first mentioned to you was in the works during the early part of last summer. At that time, I wrote an entire series of columns in which I protested strongly against certain proposed changes to grading standards in this new guide, especially as regards the higher grades. My primary concern at that time was that it seemed to me that the Overstreet team was leaning too heavily toward adopting the ridiculously restrictive grading standards that have been implemented over the past three years by Comics Guaranty LLC, better known as CGC. To review all those past columns on the subject of comics grading and get the specifics on my objections, you can visit the *www.milehighcomics.com* home page and click on the *Tales from the Database* link.

Now that I am actually holding the finished book in my hands, I must say that the Overstreet team did a wonderful job of producing a book which accurately reflects the current state of comics grading. This is certainly not to say that I agree with everything contained within the book. In fact, I still strongly disagree with the absolute nitpicking of tiny flaws in the grades above 9.4 (Near Mint). That said, I still very much like this book and highly recommend it to everyone. As I clearly state in the preface that I wrote for the book, grading comics is remarkably subjective. There are so many potential flaws that can manifest themselves in any individual comic book that, in the end, grading simply comes down to following a set of arbitrary standards that have been mutually agreed upon by the dealers and collectors of the entire comics industry. In that regard, I consider this book to be a brilliant exercise in compromise. The authors have thoroughly researched the various grading standards currently being employed in the comics market and have come up with a median set of values that I believe that everyone can accept. Given the remarkably contentious nature of this hobby, finding that reasonable middle ground was an astonishing achievement.

What makes the new *Official Overstreet Grading Guide* an essential tool for all collectors are the 200+ wonderful photographs of actual comics that manifest specific grades, offering representations of every possible grading flaw. As I mentioned earlier, these flaws

By **Chuck Rozanski**

are harder to discern in the photos of the higher grades, but below 9.4 they are quite detailed and easy to see. There is also an individual listing page for each grade which carefully explains allowable flaws within that area of the 10-point scale. Aside from the tips on grading of standard comics, there are also two excellent articles dealing with restoration, a description of the painstaking methodology utilized by CGC to grade comics, a grading guide for Victorian and Platinum Age books, and an essay on how to grade oversize and odd-size books. I honestly cannot envision how they could have made this book any more informative or easier to use.



One disappointment I had in the *Official Overstreet Grading Guide* was that I had heard a rumor to the effect that CGC was finally going to reveal the actual criteria that its staff uses in grading comics within this new book. That didn't happen. There is an article on its grading methodology, but it deals only with the mechanics of how a comic book (very slowly) makes it way through its grading machine. No mention is ever made of actual grading criteria. Nor has CGC made any public statement to the effect that it endorses these new compromise grading standards. Until it comes forth with some sort of public announcement to the contrary, I have no choice but to continue to believe that CGC considers itself to be a force with no need to be responsive to the comics community as a whole. That disappoints me greatly, as I had thought that, by compromising with them, the Overstreet team could help them find a way to join with us in a single unified grading standard for comic books. If they don't join with the rest of us soon, I will revisit the issue of CGC's grading standards in a forthcoming column.

In closing, I have to admit to a bit of irony. For all the controversy this book engendered prior to its publication, the *Official Overstreet Grading Guide* has sold a very modest number of copies within the comics-collecting community. In fact, there are not enough books in circulation right now to even supply all the dealers in the country with a single copy! I find that astounding, since tens of thousands of fans religiously purchase new price guides each year. Hello? Which part of the facts that price guides set their prices based on specific grades, and the current parameters for grading standards are set within this new book, is not getting through? I have absolutely no financial interest in this book, so I can say without any conflict that, if you're trying to grade comics right now without having first studied the new standards, you're working in the dark. I don't know about you, but *I* certainly can't grade comics in the dark ... I highly recommend that you ask your local comics dealer to order you a copy of the new *Official Overstreet Grading Guide* today. It may well be the best $24 investment you make for the entire year.

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold
by Mile High, from Dec. 27-Jan. 2, 2002:

1.	*Amazing Spider-Man* Vol. 1 #6 in VG	**$518.40**
2.	*Amazing Spider-Man* Vol. 1 #5 in VG	**$432.00**
3.	*Amazing Spider-Man* Vol. 1 #12 in FN	**$432.00**
4.	*Tales to Astonish* #27 in FR	**$288.00**
5.	*Showcase* #39 in VF	**$268.80**
6.	*Amazing Spider-Man* Vol. 1 #8 in VG	**$259.20**
7.	*Avengers* Vol. 1 #1 in GD	**$256.00**
8.	*Batman* #9 (restored) in VG	**$252.00**
9.	*Amazing Spider-Man* Vol. 1 #39 in VF	**$230.40**
10.	*Amazing Spider-Man* Vol. 1 #28 in FN	**$200.00**

Top Modern comics sold
by Mile High, from Dec. 27-Jan. 2, 2002:

1.	*Incredible Hulk* #181 in VG	**$360.00**
2.	*Conan the Barbarian* #1 in VG	**$96.40**
3.	*X-Men* Vol. 1 #97 in VF	**$76.80**
4.	*Amazing Spider-Man* Vol. 1 #238 in NM	**$50.00**
5.	*Wolverine: The Origin* #1 in VF	**$48.00**
6.	*X-Men* Vol. 1 #121 in VF	**$46.08**
7.	*Ultimate X-Men* #1 in NM	**$45.00**
8.	*X-Men* Vol. 1 #120 in VF	**$38.40**
9.	*Ultimates* #1 (DF signed/numbered) in NM	**$37.50**
10.	*Amazing Spider-Man* Vol. 1 #298 in NM	**$36.00**

Top-selling comics
by Mile High, from Dec. 27-Jan. 2, 2002:

1. *X-Men* Vol. 2 #124
2. *X-Men* Vol. 2 #126
3. *X-Men* Vol. 2 #130
4. *X-Men* Vol. 2 #131
5. *Avengers* Vol. 3 #59
6. *Elektra* #3 (mature)
7. *Essential Avengers* Vol. 1 (third printing)
8. *Uncanny X-Men* #414
9. *X-Men* Vol. 2 #129
10. *G.I. Joe: Reckonings* TPB

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When you also consider our top grading experts, and our proven reputation for integrity, impartiality, and consistency, it's no wonder that CGC is grading more of the hobby's finest books, from Golden Age to Modern, every day. The verdict is in. As a major figure in the hobby has put it, "There is no doubt that CGC is the future of comic book collecting."

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RESALE REPORT

Jan. 5-11, 2003

Compiled by **Brent Frankenhoff**
CBG Managing Editor

Marvel Comics #1 sells for $22,499

A copy of *Marvel Comics* #1 (Nov 39) graded 2.5 (G+) sold for $22,499 on Jan. 7 on eBay. There are eight copies graded better, with the highest being a 9.0 (VF/NM).

The first Marvel comic (it was retitled *Marvel Mystery Comics* with #2) features the origin of The Human Torch, plus the first appearances of Ka-Zar, The Angel, and Sub-Mariner.

Daredevil #1 sells for $3,750

A copy of *Daredevil* #1 (Apr 64) graded 9.0 (VF/NM) sold for $3,750 on Jan. 3 on eBay. There are 28 copies graded better, with the highest graded 9.6 (NM+).

The issue, with art by Bill Everett, features the origin and first appearance of Daredevil and the first appearances of Karen Page, Battling Jack Murdock, and Foggy Nelson. It also features the death of Battling Jack Murdock, Matt Murdock's father.

Action Comic #7 sells for $5,900

A copy of *Action Comic* #7 (Dec 38) graded 2.0 (G) sold for $5,900 on Jan. 6 on eBay. There are four graded better, with the highest graded 7.0 (F/VF).

The issue is the second time that Superman appeared on the cover of *Action Comics* and features a story of him joining the circus, a theme later reused in the late 1980s' time-traveling story arc, "Time and Time Again." **– Nathan Melby**

ComicLink Comments

By **Josh Nathanson**

AMAZING SPIDER-MAN #9

Marvel • Feb 1964 • Cover 12¢

Another member of Spider-Man's rogue's gallery, Electro, made his first appearance in this issue. Later, the electrical villain became a member of The Sinister Six. The sold copy is one of only four copies to receive a grade of 9.6 from CGC. None have graded higher. The sold issue had off-white pages.

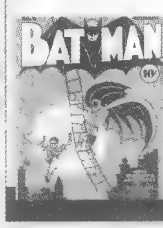
SOLD IN NM+ (CGC 9.6) FOR: $16,500

FANTASTIC FOUR #22

Marvel • Jan 1964 • Cover 12¢

The Mole Man, the Fantastic Four's first foe, returned to menace the intrepid quartet again in this issue. Five copies have been graded 9.2 by CGC with six graded higher at 9.4. The sold issue had off-white pages.

SOLD IN NM- (CGC 9.2) FOR: $475



BATMAN #4

DC • Jan 1941 • Cover 10¢

According to the CGC census report, this is the highest-graded copy by a long shot (the next highest grade is an 8.5). There aren't many issues from this era to earn as high a grade. This will always be one of the finest copies in existence. It also had white pages.

SOLD IN NM- (CGC 9.2) FOR: $18,000

TALES TO ASTONISH #44

Marvel • Jun 1963 • Cover 12¢

Janet Van Dyne, aka The Wonderous Wasp, made her first appearance in this issue. The girlfriend of Hank Pym, aka Ant-Man, The Wasp joined him in the formation of the original Avengers. This issue is scarce in the grade sold. Only five have been graded 9.4 by CGC, with none graded higher. The issue had off-white to white pages.

SOLD IN NM (CGC 9.4) FOR: $2,800

DAREDEVIL #1

Marvel • Apr 1964 • Cover 12¢

With the movie coming out in mid-February, the first appearance and origin of Daredevil is one of the more highly demanded books by collectors and investors alike. The sold copy had cream to off-white pages. Less than a year ago, this issue in the same condition was selling for $2,500 to $3,000. Try to beat that in the stock market!

SOLD IN NM- (CGC 9.2) FOR: $6,000

THING #1

Charlton • Feb 1952 • Cover 10¢

Charlton's horror stories began in this issue. The sold copy was from the Bethlehem pedigree collection and was the single highest-graded copy to date. The next two best-graded copies are an 8.5 and a 6.0. Suffice to say that this first issue is a real find in this condition, thus justifying the "over Guide" sales price.

SOLD IN VF/NM (CGC 9.0) FOR: $3,650

Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at ***buysell@comiclink.com*** *or call (718) 423-6079.*

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National Comics
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LOIS LANE
#52 vg+ $12.00
59 NM $60.00
59 G $4.00
66 VF $34.00
74 VG $ 6.50
75 VG $ 6.50
76 NM $40.00
79 NM $42.00
80 VG $ 4.50
83 NM $28.00
84 NM $28.00
84 G- $ 1.00
85 NM $28.00
87 NM $28.00
88 NM $28.00
90 NM $28.00
90 G+ $ 2.50
91 NM $28.00
91 G $ 2.00
92 NM $28.00
93 NM $30.00
94 NM $22.00
94 G $ 2.00
96 NM $22.00
96 G $ 2.00
97 NM $22.00
98 NM $22.00
99 NM $22.00
100 NM $28.00
101 NM $22.00
102 NM $22.00
102 G $ 2.00
103 NM $22.00
103 FN- $ 6.00
106 NM $26.00
107 NM $22.00
107 G $ 2.00
108 G $ 2.00
109 NM $22.00
109 G $ 2.00
110 NM $22.00
110 VG $ 4.50
111 NM $24.00
112 NM $24.00
114 NM $24.00
115 NM $24.00
115 G+ $ 3.00
116 VG $ 4.50
116 NM $24.00
117 NM $24.00
118 NM $24.00
118 G+ $ 3.00
119 NM $ 24.00
120 NM $24.00
121 NM $24.00
121 VG $ 4.50
122 NM $24.00
122 G+ $ 3.00
123 NM $24.00
124 NM $12.00
125 NM $12.00
125 G+ $ 2.00
126 NM $12.00
126 FN- $ 4.00
126 G $ 1.00
127 NM $12.00
127 G+ $ 2.00
128 NM $12.00
129 NM $12.00
130 NM $12.00
131 NM $12.00
132 NM $12.00
132 G+ $ 2.00
133 NM $12.00
133 VG $ 3.00
134 NM $12.00
134 VG $ 3.00
135 NM $12.00
136 NM $16.00
136 VG $ 3.00
137 NM $16.00
137 VG $ 3.00
SUPERMAN
159 G $ 7.00
159 G $ 7.00
164 VG $12.00
166 G+ $ 8.00
166 G- $4.50
167 G+ $12.00
176 G+ $ 8.00
177 G $ 5.00
178 G- $ 4.50
179 G- $ 4.50
180 G+ $ 8.00
182 G- $ 3.75
184 G $ 4.50
186 G $ 4.50
188 VG $10.00
191 G $ 4.50
192 G+ $ 6.00
201 G+ $ 4.50
203 VG $ 6.00
204 G $ 2.50
205 VG+ $ 8.00
206 VG $ 6.00
208 VG $ 6.00
209 VG+ $ 8.00
210 VG $ 6.00
213 VG+ $ 8.00
213 G+ $ 4.50
214 G+ $ 4.50
219 VG- $ 3.50
221 VG+ $ 6.00
224 G+ $ 3.50
229 G+ $ 3.50
238 VF+ $20.00
238 VG $ 4.50
244 G+ $ 3.50
246 VG+ $ 5.00
247 NM $21.00
250 NM $21.00
251 NM $21.00
260 NM $10.00
261 NM $10.00
263 THRU 271
ALL NM $10.00
EACH
274 NM $10.00
275 NM $10.00
276 NM $10.00
277 NM $10.00
279 NM $10.00
280 NM $10.00
281 NM $10.00
282 NM $10.00
283 NM $10.00
285 THRU 299
ALL NM $6.00
EACH
294 VF $ 4.50
295 VF $ 4.50
298 VF $ 4.50
299 VF $ 4.50
300 NM $18.00
301 THRU 350
ALL NM $3.50
EACH
351 NM $ 2.50
352 NM $ 2.50
353 NM $ 2.50
354 NM $ 2.50
365 NM $ 2.50
385 NM $ 2.50
386 NM $ 2.50
387 NM $ 4.50
388 NM $ 2.25
389 NM $ 2.25
390 NM $ 2.00
391 NM $ 2.00
423 NM $ 8.00
ANNUAL 1983
9 NM $ 4.50
DC SPECIAL SERIES #5 1977
XXXXXXXXXXXXXX
SUPERMAN SPECTACULAR $15.00
radio shack GIVEAWAY 1980
$ 4.00
SUPERMAN III THE MOVIE$4.00
ACTION COMICS
358 G $ 2.00
386 VG $ 3.00
415 VG+ $ 4.00
417 NM- $ 9.00
418 NM $10.00
419 NM $10.00
ACTION COMICS
420 NM $10.00
421 NM $10.00
422 NM $10.00
423 NM $10.00
424 NM $10.00
425 NM $17.00
426 NM $ 8.00
427 NM $ 8.00
428 NM $ 8.00
429 NM $ 8.00
431 NM $ 8.00
432 NM $17.00
433 NM $ 8.00
434 NM $ 8.00
435 NM $ 8.00
436 NM $ 8.00
438 NM $ 8.00
439 NM $ 8.00
440 NM $11.00
441 NM $ 6.00
442 NM $ 6.00
444 NM $ 6.00
445 NM $ 6.00
446 NM $ 6.00
448 NM $ 6.00
449 NM $12.00
450 NM $ 4.50
451 NM $ 4.50
453 NM $ 4.50
454 NM $ 4.50
455 NM $ 4.50
456 NM $ 4.50
457 NM $ 4.50
458 NM $ 4.50
459 NM $ 4.50
461 NM $ 4.50
462 NM $ 4.50
464 NM $ 4.50
466 NM $ 4.50
468 NM $ 4.50
469 NM $ 4.50
470 NM $ 4.50
471 NM $ 4.50

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6. Castle of Frankenstein #9(1966) Cesar Romero "The Joker" cover $18
7. Monster World #1 Nov.(1964)Wolfman cover $9
8. The Horror of Party Beach 1964 $8
9. Monsters & Heroes #1,2,3,4,5,6,7 $11 each
10. Lost in Space (1967) paperback $9
11. Fan Letters to Batman (1966)paperback $12
12. Wonder Wart-Hog, Captain Crud, etc., ed. by Alverson;sideword/Harvey Kurtzman('67)paperbck $15
13. Serial Adv.of the Phantomby Van Hise('88)softcvr$45
14. Serial Adv.of Batman(1943serial)byVan Hise('89)soft $45
15. History of Comics by James Steranko (2 vol.)#1(1970),#2 (1973)softcovrs Both for $20
16. Great Comic Book Heroes by Feiffer 1965 jacket $28
17. Star Trek cast photo coverTV Guide('67)no label $18
18. Fantastic Four CollectorsAlbum'66)paperbk$8

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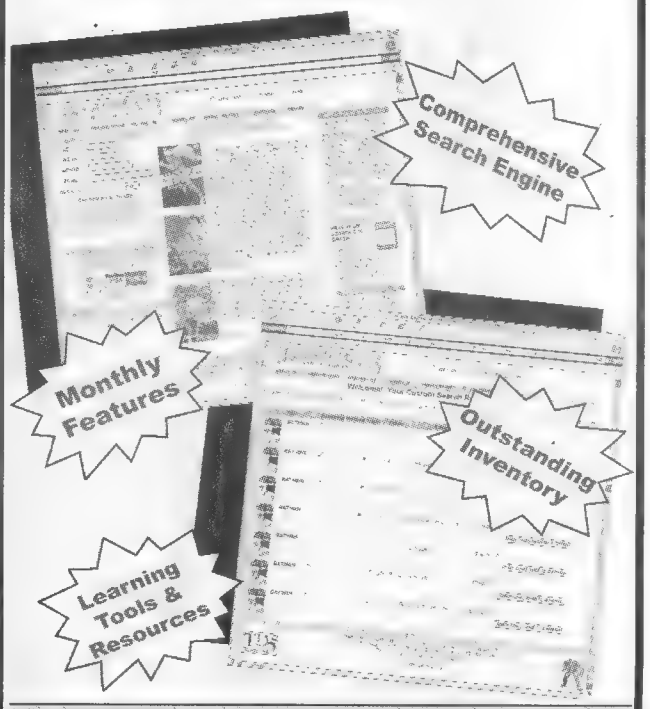

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- ORDERING INSTRUCTIONS: Please include $5.00 on all domestic orders for postage/insurance.
- Make all checks payable to: Richard Muchin P.O. Box 925 Commack, N.Y. 11725

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DONALD DUCK[FC]	62	VG[SR]	$341	FLASH COMICS	18	VG[R]	$420
DONALD DUCK[FC]	203	VG/VG+	$114	FLASH COMICS	103	VF[tr]	$2,442
DONALD DUCK[FC]	422	FN+/VF	$186	FLASH COMICS	111	FN/FN+	$188
DYNAMIC COMICS	3	VG+[st]	$252	FLASH COMICS	123	G	$117
DYNAMIC COMICS	22	VF-	$462	FLASH COMICS	150	VF+/NM	$182
EH COMICS	6	VF	$176	FLASH COMICS	196	VF+	$138
EIGHTY PAGE GIANT	15	VF	$123	FORBIDDEN WORLD	75	VF/NM	$139
ELLERY QUEEN[1949]	2	FN+/VF[st]	$264	FORBIDDEN WORLD	83	VF/NM	$139
FANTASTIC FOUR	2	G-	$294	FORBIDDEN WORLD	84	VF/NM	$139
FANTASTIC FOUR	12	VG	$233	FORBIDDEN WORLD	85	VF/NM	$139
FANTASTIC FOUR	48	G+	$129	RALPH KINER	1	VG[SR]	$128
FANTASTIC FOUR	56	VF/NM	$123	RANGERS COMICS	25	VF	$278
FANTASTIC FOUR	57	VF/NM	$123	REAL FACT COMICS	5	G+/VG[R]	$310
FANTASTIC FOUR	58	VF/NM	$123	RIFLEMAN	13	VF/NM	$132
FANTASTIC FOUR	60	VF/NM	$123	RIP HUNTER TIME M	3	VF/VF+	$162
FANTASTIC FOUR	100	VF/NM	$158	ROMANTIC HEARTS	2	VF/NM	$150
FANTASTIC FOUR ANN	4	VF/NM	$176	RULAH	19	FN+	$422
FIGHTING YANK	8	FN/FN+	$301	SCOOP COMICS	1	VG[R]	$267
FIGHTING YANK	11	VG+/FN	$165	SEA DEVILS	4	VF/VF+	$158
FLASH COMICS	3	G+[R]	$704	SEA HUNT	4	VF/NM	$123

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127,131 NM	10.00	15 Fair-G	5.00
122,124,129, VF-NM	9.00	Wow	
123,130 VF	7.00	65 F-	41.00
126,128,131 F	4.00	Wyatt Earp (Atlas)	
132 VG	2.00	7,14,16 VG-F	26.00
W.D. Beaver Valley		9,15,18 F	33.00
FC625 VG	12.00	Wyatt Earp F.M.	
625 F	18.00	68 VG	2.00
W.D. Davy Crocket		15 VG-F	15.00
FC631 G+	22.00	Wyatt Earp (Dell)	
W.D. Little Hiawatha		FC921 F-	19.00
FC439 VG	10.00	860 F	30.00
Western Adventure		890 F	21.00
5 G+	11.00	4,6 F	15.00
Western Comics		8 VG	10.00
59 VG	24.00	9 F+	17.00
66 VG	20.00	13 VG	10.00
Western Hero		Zane Grey	
81 PM NS	9.00	FC372,555,433, 632 VG	8.00
90,82 Incom.	9.00	449 VF exsm66	12.00
92 VG	28.00	484 VF-NM	33.00
Western Round-up		484,632 F-VF	19.00
7,8 VG-F ex logo & BCM Poor	4.00	372,412,433,449, 532 VG-F	10.00
8 VF	64.00	449,632,532,604, 616 F	12.00
Westerner		511 VG	8.00
24 G	10.00	511 F	12.00
40 Fair	4.00	616, 484 VF	26.00
Westward Ho Wagons		555 G-VG	6.00
FC738 F	27.00	583 G	4.00
Whip Wilson		27,31,32,34, 37, VG-F	10.00
9 ($1) VF	363.00	27,31,38 VG	8.00
White Indian		32 G-VG	6.00
13 VG	48.00	27,32,37 F	12.00
15 G	12.00	Zorro	
Wild Bill Elliot		538 Poor	7.00
FC472 F	12.00	574,960 VG	26.00
520,13-15 VG	8.00	574 VG+	29.00
5 cvl	2.00	882 VG	34.00
10 VG-F	13.00	882 VG-F	43.00
14,15 VG-F	10.00		
13,15 VF	29.00		
15,16 F	12.00		

Zorro cont		Tarzan & Lion Man	100.00
882 VF	119.00	Tarzan & Leopard Man	100.00
882 G	17.00	Tarzan's Quest	100.00
13 VG	14.00	Tarzan & Forbidden City	100.00
Zorro (Marvel)		Tarzan the Magnificent	100.00
1 F	1.50	Tarzan at the Earth's Core	100.00
1,5 F-VF	1.75	1 copy of each of the 10 (1948) reprints	800.00
1,2,3 VF	2.25	1st Editions with Dust Jackets	
Daredevil (Marvel)		I am a Barbarian	150.00
2 F+	150.00	Tarzan & The Foreign Legion	100.00
3 Fair-G	26.50	Liana of Gathol	200.00
2 G-VG	70.00	Escape on Venus (Damaged D.J.)	125.00
5 Poor	10.00	First Edition unfolded Dust Jackets	
5 VG	40.00	Back to the Stone Age	125.00
5 F	60.00	Pirates of Venus	125.00
5 VG ex1PMNS	20.00	Carson of Venus	150.00
6,9,10 VG	28.00	Tarzan & Forbidden City	150.00
7 VG	56.00	Tarzan & Foreign Legion	60.00
8-10 VG-F	35.00		
9 G	14.00		
King Size Sp. 1 VF	30.00		
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Edgar Rice Burroughs			
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Group of 1948 reprints with nice dust jackets, most of which have slight smoke damage.			
Tarzan & Lost Empire	100.00		
Tarzan the Invincible	100.00		
Tarzan Triumphant	100.00		
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Captain America (MK)				104 vg+	12.00		
1 nm	6.50			111 f	17 50		
[redacted]				112 f/vf	15.00		
34 nm	25 00			Daredevil			
36 nm	10.00			19 vg	8.50		
37 nm	8.00			40 vf+	30 00		
Peter Parker, Spider-Man				41 vg	7 00		
45 nm	6.00			Doctor Strange			
46 nm	5.00			169 g-	12 50		
47 nm	4.00			169 f	40.00		
The Ultimates				1 f+	15.00		
1 nm	10.00			[redacted]			
2 nm	7.50			102 fr	15.00		
5 nm	5.00			105 vf-	30.00		
Birds of Prey				114 g	3 50		
41 1st pr nm	5.00			124 vg	3 50		
Catwoman				L'il Kids			
1 nm	7 50			8 f	7 50		
2 nm	6 00			Marvel Chillers			
3 nm	5 00			3 f	5.00		
Green Lantern				4 f	2.50		
154 nm	5.00			Marvel Feature			
Hawkman				1 (1st Defenders) fair	12 50		
1 1st print nm	7.50			3 g	5 00		
JSA				Marvel Spotlight			
23 nm	6 00			28 1st Moonknight nm	20.00		
24 nm	7 50			32 1st spiderwoman nm-	18.00		
25 nm	7 50			Nick Fury (vol 1)			
Supergirl				2 f	15.00		
78 nm	8 00			3 vg	7.50		
77 1st print nm	7 50			4 f	12.50		
GI Joe				5 vf	30.00		
1 1st print nm	10 00			Strange Tales			
2 nm	6 00			135 1st Nick Fury,	g- 10.00		
3 nm	5 00			150 Buscema art	g+ 5.00		
Key Silver and Bronze				151 1st Steranko art	g 6.00		
Amazing Spider-Man				Tales of Suspense			
80 g	6 50			45 g	30.00		
194 f	6 00			Thor			
200 vf	16 00			126 (1st issue) g-	12.50		
252 nm	35 00			126 vg	25 00		
				127 f	18 50		
				128 g	5.50		
				129 f	18.50		
				Tomb of Dracula			
				10 1st Blade g+	7 00		

All Star Comics				Four Color Comics (Dell)			
58 vg	5.00			321 g	4.00		
Anthro				580 vf	10.00		
1 f+	15.00			601 f	20.00		
5 f	5.00			659 f	5.50		
Aquaman (vol. 1)				747 g	7.50		
51 vg	12 00			933 f	30.00		
56 vg	4.00			1127 g	25.00		
Bomba				1145 vg	15.00		
1 f	8.00			1215 g	4.50		
1 g	4.00			Frankenstein (Dell)			
2 vg	6.00			1 vg-	10.00		
3 vf	12.00			Gentle Ben (Dell)			
4 vg	6.00			1 vg	8.00		
5 g	4.00			High Chaparral (Gold Key)			
6 vg	4 50			1 vf-	28.50		
6 vf-	10.00			New Funnies (Dell)			
Hawkman (vol. 1)				123 vf-	30 00		
24 VG	8.00			175 vf-	20.00		
Justice League of America				178 vf-	20.00		
47 g	8.00			Uncle Scrooge(Whitman)			
Many Loves of Dobie Gillis				174 vf	20.00		
2 vg	20.00			177 vf	20 00		
Metamorpho				178 nm	30 00		
7 vg	6.50						
Plastic Man							
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Here are a few selected highlights from our current 891 - lot auction! (many more available in our catalog) • Auction #13021

17003 Action Comics #22 Rockford pedigree (DC, 1940) CGC FN+ 6.5 Cream to off-white pages.
17037 All-Flash #2 (DC, 1941) CGC FN 6.0 White pages.
17039 All-Flash #17 (DC, 1944) CGC NM 9.4 White pages.
17040 All-Star Comics #16 Rockford pedigree (DC, 1943) CGC VF+ 8.5 Off-white to white pages.
17041 All Star Comics #22 Double cover (DC, 1944) CGC VF- 7.5 Off-white pages.
17044 All Star Comics #38 "D" pedigree (DC, 1947) CGC VF 8.0 Off-white pages.
17049 The Amazing Spider-Man #10 (Marvel, 1964) CGC VF/NM 9.0 Cream to off-white pages.
17050 The Amazing Spider-Man #20 (Marvel, 1965) CGC NM- 9.2 Off-white to white pages.
17060 The Amazing Spider-Man #65 (Marvel, 1968) CGC NM 9.4 Off-white pages.
17070 The Amazing Spider-Man #121 (Marvel, 1973) CGC NM- 9.2 Off-white to white pages.
17111 Batman #36 (DC, 1946) CGC VF/NM 9.0 Off-white pages.
17114 Batman #49 (DC, 1948) CGC VF+ 8.5 Off-white pages.
17142 Black Cat #23 (Harvey, 1950) CGC NM 9.4 Cream to off-white pages.
17172 Captain America #100 (Marvel, 1968) CGC NM 9.4 Off-white to white pages.
17189 Captain America Comics #15 Overstreet copy (Timely, 1942) CGC VF 8.0 Cream to off-white pages.
17222 Crime SuspenStories #5 Gaines File Copy 7/10 (EC, 1951) CGC NM+ 9.6 Off-white to white pages.
17266 Dick Tracy Popped Wheat Giveaway #nn (Sig. Feuchtwanger, 1947) CGC NM+ 9.6 Cream to off-white pages.
17372 Green Lantern #16 (DC, 1945) CGC FN/VF 7.0 White pages.
17378 Haunt of Fear #21 Gaines File pedigree 6/10 (EC, 1953) CGC VF+ 8.5 White pages.
17391 The Inhumans #1 (Marvel, 1975) CGC NM/MT 9.8 White pages.
17399 Iron Man & Sub-Mariner #1 (Marvel, 1968) CGC NM+ 9.6 White pages.
17448 Mad #1 (EC, 1952) CGC VG/FN 5.0 Cream to off-white pages.
17460 The Marvel Family #2 (Fawcett, 1946) CGC VF+ 8.5 Off-white to white pages.
17461 The Marvel Family #3 (Fawcett, 1946) CGC VF 8.0 Off-white pages.
17463 Marvel Mystery Comics #18 Recil Macon pedigree (Timely, 1941) CGC NM 9.4 Cream to off-white pages.
17464 Marvel Mystery Comics #33 (Timely, 1942) CGC NM- 9.2 Off-white pages.
17482 More Fun Comics #55 (DC, 1940) CGC Apparent VF+ 8.5 Slight (P) Cream to off-white pages.
17494 Mystery in Space #7 Bethlehem pedigree (DC, 1952) CGC VF 8.0 Off-white to white pages.
17503 Nick Fury, Agent of SHIELD #1 (Marvel, 1968) CGC NM 9.4 White pages.
17511 Okay Comics #1 (United Features Syndicate, 1940) CGC VF+ 8.5 Cream to off-white pages.
17553 Sgt. Fury and His Howling Commandos #32 (Marvel, 1966) CGC NM+ 9.6 Off-white to white pages.
17606 Startling Comics #10 (Better Publications, 1941) CGC VG 4.0 Off-white to white pages.
17638 Sub-Mariner Comics #4 (Timely, 1941) CGC FN+ 6.5 Cream to off-white pages.
17639 Sub-Mariner Comics #21 (Timely, 1946) CGC VF+ 8.5 Light tan to off-white pages.
17653 Superman #8 (DC, 1941) CGC VF- 7.5 Off-white pages.
17655 Superman #20 (DC, 1943) CGC FN- 5.5 Off-white pages.
17681 Tales of Suspense #57 (Marvel, 1964) CGC NM 9.4 Off-white pages.
17750 Two-Fisted Tales #20 Gaines File pedigree 6/9 (EC, 1951) CGC NM+ 9.6 Off-white pages.
17782 Witchcraft #1 (Avon, 1952) CGC FN/VF 7.0 Off-white pages.

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To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *mccarvillem@krause.com.*

ARIZONA

Jan 25 AZ, Phoenix. Vintage Toy & Collectibles Show, State Fairgrounds. 19th Ave. & McDowell, SH: 9am-3pm, A: $3., $2. srs., ages 14 & under free. Robert & Wanda Jones, PMB 228, 23425 N. 39th Dr. Ste. 104, Glendale, AZ 85310. PH: 623-587-7488 or 602-717-7337.

CALIFORNIA

Jan 31-Feb 2 CA, Pasadena. Comic Book & Pop Culture Convention, Center Exhibition Bldg. 300 E. Green St., SH: 12noon-6pm. Creation Entertainment, PH: 818-409-0960.

Feb 9 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

CONNECTICUT

Feb 6-8 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Feb 14-16 CT, Enfield. Collectorfest, Westfield Shoppingtown. I-91 exit 48, T: 60, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

FLORIDA

Feb 2 FL, Tampa. Comic Book & Toy Convention, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-5pm, T: 60, F: $60., A: $3., ages 10 & under free. Tim Gordon, PH: 727-522-9032.

GEORGIA

Jan 26 GA, Atlanta. Comic Convention, Marriott Hotel-Century Ctr. 2000 Century Blvd. NE, SH: 11am-5pm, T: 65, F: $295., A: $4. Wesley Tillander, PO Box 366, Morrow, GA 30260. PH: 404-361-7682.

ILLINOIS

Jan 26 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 26 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Feb 8 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 16 IL, Peoria. Comic Book Convention, Best Western Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

INDIANA

Feb 8-9 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

IOWA

Feb 9 IA, Des Moines. Comic Book Convention, Holiday Inn. 5000 Merle Hay Rd. (I-35 & I-80 at Merle Hay), SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Feb 8 KS, hawnee. Comic Book Convention, Park Lanes Family Fun Center. 7701 Renner Rd., SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MARYLAND

Jan 26 MD, Glen Burnie. Comic Book & Non-Sports Card Show, Holiday Inn. 6323 Ritchie Hwy., Exit 3B off I-695, SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MICHIGAN

Jan 22 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 29 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 5 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 12 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

NEW JERSEY

Jan 24-26 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jan 26 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 26, Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Feb 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Feb 9 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Jan 25 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Feb 1-2 NY, Bay Shore. Comic Book & Sports Card Show, Westfield-South Shore Mall. 1701 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 40-8', F: $125., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Feb 1 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Feb 2 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250-8', A: $3., under 10 free. CNY Promos., 35 Hubbard St. Ste 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Feb 8-9 NY, Holbrook. Comic Book, Action Figures & Non-Sports Show, Sunvet Mall. Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, F: $55., A: free. Paul DeCarlo, PH: 631-289-7398.

NORTH CAROLINA

Feb 8 NC, Charlotte. Comicon, Four Points Sheraton Hotel. 201 S. McDowell St., SH: 10am-4pm, T: 40, F: $60., A: $2. David Hinson, PH: 803-547-3995 or Rick Fortenberry, PH: 704-424-3453.

OHIO

Jan 26 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

Feb 9 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., SH: 10am-4pm, T: 50-6', F: $60., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

SOUTH CAROLINA

Jan 25 SC, Greenville. 9th Annual Super Bowl Sat. Sports Card & Comic Book Show, Comfort Inn. I-85 & Mauldin Rd. (exit 46C), SH: 10am-4pm, T: 28, F: $40., A: $1. Tom Waldrop, PH: 864-244-7424 or Rick Fortenberry, PH: 704-424-3453.

TENNESSEE

Feb 9 TN, Clarksville. Comic Book Collectable Show, Holiday Inn. I-24 & Hwy. 79, SH: 9am-5pm, T: 60, F: $30., A: free. Jack E. Thomas, PH: 931-648-9799 or 302-6702.

TEXAS

Feb 9 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Feb 2 VA, Tysons Corner. Comic Book, Nonsports Card & Collectibles Show, Doubletree Hotel. I-495 exit 47-B (Rt. 7), SH: 10am-4pm, T: 50-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Feb 7-9 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Feb 9 2003 VA, Richmond. CCCC Winter Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

WASHINGTON

Feb 9 WA, Seattle. Emerald City ComiCon, Seattle Seahawks Stadium-West Field Plaza. 800 Occidental Ave. S., SH: 10am-6pm, T: 100, F: $85., A: $8. Jim Demonakos, 333 184th St. SW Ste. U, Lynnwood, WA 98037. PH: 425-418-8886.

WISCONSIN

Feb 2 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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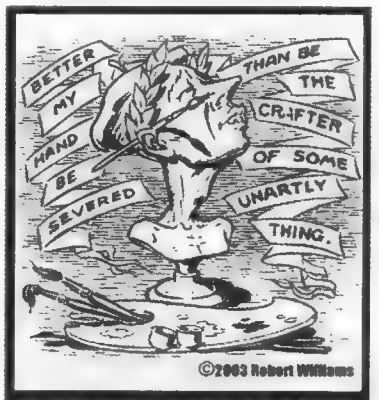

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Feb. 1-2
San Francisco, California

APE 2003 Alternative Press Expo

WHAT, WHERE, AND WHEN

Where:
The Concourse Exhibit Center
at Showplace Square
San Francisco, Calif.

Show hours:
Feb. 1: Saturday noon to 6 p.m.
Feb. 2: Sunday 11 a.m. to 5 p.m.

Admission:
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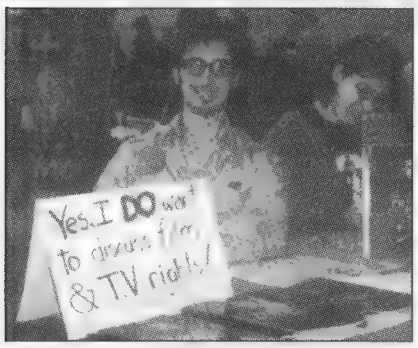

Alternative comics' APE swings into new venue

San Francisco con set for February

By **APE Organizers**

In 1994 Dan Vado of Slave Labor Graphics founded what has become the premier convention for all things self-published and independently produced in the realm of comics: The Alternative Press Expo (APE for short).

His vision was to showcase the very best in the alternative-comics scene: to give an opportunity for lesser-known titles and creators to have a venue where they could share their works without having to compete with larger, mainstream, super-hero comics. It would be an event in which a table, two chairs, and comic books were preferred to a large booth and countless dollars in decorating and merchandising costs.

The show originated in San Jose, later moved to San Francisco, and is now run by the non-profit Comic-Con International. Nine years later, the folks at Comic-Con International are not only sticking to this theme but also expanding on it, as APE continues to grow into an even larger, more visible presence on the comics scene.

Kicking off the convention season for 2003, APE has moved to a larger, more exciting venue: The San Francisco Concourse and Design Center. The new space can hold many more exhibitors and is designed in such a way that the event can continue to expand, if need be. There are added tables this year, and more exhibitors have signed up than there were last year at this time.

"I think it's fair to say that we're pretty excited," said APE spokesperson David Glanzer.

"The new venue is a converted railway station, and the design is perfect for a show of this kind."

Located in the "South of Market" area, the Concourse and Design Center provides thousands of feet of exhibit space and is a contemporary glass and steel pavilion highlighted with sand-blasted wood and wall-to-wall carpeting. Natural light pours through retractable skylights and high windows.

Trina Robbins is a frequent APE guest.

Programming will be held adjacent to the exhibit hall in the same building, and programming has always been an integral part of APE. A chance for fans to meet face to face with creators is made easy in the intimate exhibit hall. But, in addition, attendees will have the opportunity of joining those creators in intimate panels and discussions on all things comics-related.

APE has two full days of programming planned, including spotlights on special guests Chynna Clugston-Major, Howard Cruse, Jhonen Vasquez, and Robert Williams. Also scheduled is special programming saluting the 10th anniversaries of Terry Moore's *Strangers in Paradise* and Alternative Additional programming will showcase Shannon Wheeler's *Too Much Coffee Man* magazine.

Underground comix buffs and anyone intrigued by the history of the comics field will find a special program at the event: It will focus on the underground comix movement with such founding members as Spain, Larry Welz, and S. Clay Wilson.

The organization continues to line up more events for attendees. As always, a full schedule of APE programs will appear on the website *www.comic-con.org*, as the event nears.

Last year APE attracted more than 3,000 attendees, making it the best-attended among shows for independent, self-published, or alternative comics.

With availability of restaurants, bars, and the Comic Arts Museum, San Francisco is home to a vibrant arts and comics scene: an appropriate site for this year's event. ✦

APE guests include:

Robert Williams

Sprung from the custom-car culture of Southern California, Robert Williams is a lauded, controversial American painter. He was one of the founding *Zap* artists and cultivated his mastery of oils becoming one of the preeminent artists in a generation of imagist painters. His books include *Malicious Resplendence* and an upcoming collection of his comix work, *Hysteria in Remission.*

Dan Clowes

Dan Clowes earned his reputation by taking the look of '50s pop culture, including movies and advertising, and turning them into a darkly humorous satire of middle-class America. Clowes' comics work includes *Lloyd Llewellyn* and *Eightball*, which serialized his most famous stories, *Ghost World* and *David Boring*. Both were collected into book form, and *Ghost World* became a movie for which director Terry Zwigoff and Clowes were nominated for an Academy Award for Best Adapted Screenplay.

Chynna Clugston-Major

The creator of the popular *Blue Monday* mini-series (*The Kids Are Alright* and *Absolute Beginners*) published by Oni Press has branched out in many directions. Her work includes *Buffy the Vampire Slayer, Hopeless Savages* with Jen Van Meter, and *Jingle Belle* with Paul Dini. Her manga-inspired art style and irreverent take on life as a teen-ager has *Blue Monday* fans around the world waiting for more.

Howard Cruse

The popular creator of *Barefootz, Stuck Rubber Baby*, and *Wendel*, Cruse knew from an early age that he wanted to be a cartoonist. Torn between his love of the stage and cartooning, Cruse chose the latter, and his work began to appear in underground comix. Cruse cruises into the 21st century with a new collection of Wendel stories (*Wendel All Together*) and his own website (*www.howardcruse.com*).

Jhonen Vasquez

An Alternative Press Expo favorite, Jhonen Vasquez is the creator of the hit comic-book series *Johnny The Homicidal Maniac, Squee,* and *I Feel Sick*. His unusual blend of drawing style, humor, and talent have garnered him fans the world over. Vasquez is also the creator and producer of the Nickelodeon animated series *Invader Zim.*

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BUYING RAT Patrol #1-6, books preferred in NM condition, paying reasonable prices. Peter Upitis, 427 N Hudson, Stockton, IL 61085.

DELL'S FLYING Saucers, Golden Key's UFO and Outer Space, UFO Flying Saucers in Good or VG. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

4150 DISNEY, FOR SALE

1949 WHITMAN file copies, Set of 4 'Tiny Tales', 3.25"x4", Donald, Mickey, Bugs, Andy, $49. Beautiful! Postage $5. Greg Krolikowski 414-546-1398. E-mail: gkrolikowski@wi.rr.com

THE MAKING of Snow White and Seven Dwarfs, hard bound, Mint, $20 ppd. Mighty Mouse Fun Book, Mint, $10. jjcason1@msn.com 859-283-2356. Books are MT/NRMT.

4161 EC, WANTED

COLLECTOR WANTS high grade EC comics and original art, especially covers/stories by Craig or Wood. Will buy entire collections. Jim Halperin, E-mail: Jim@HeritageCoin.com, 214-252-4255.

COLLECTOR WANTS high grade EC Comics and original art especially covers/stories by Craig or Wood. Will buy entire collections. Jim Halperin 214-252-4255, e-mail: jim@heritagecoin.com

4200 HUMOR/FUNNY ANIMALS FOR SALE

PETER DAVID, writer, Beatty, colorist signed Wedding Popeye and Olive! $15 plus $1 S/H. Check, money order: 1509 Princeton, Muskegon, MI 49441. Http//www.emuskegon.com/beatty/popeye.html

4210 MARVEL/TIMELY, FOR SALE

DAREVDEVIL (ALL N.Mint) #161, 163-167, 173, 175 $6 each, #181 $12, #182-191 $3 each, #196 (Wolverine) $6 Inc.Hulk #122 (Fine+) vs.Thing $15 postpaid. Kim Klein, POB 2061, Lehigh FL 33919.

FOR SALE: Captain America comics #1 CGC 7.0 #3, #4, #9, buying all Golden Age caps. 847-736-1776. Marvel comics #1 also avail.

MARVEL SPOTLIGHT #26 $5. #31 $3. #33 $5. Marvel Team-Up 22, 32, 34, 38, 42-47, $3 ea. Postage $4. Kuzner, 1806 W 4th st, Dunellen, NJ 08812.

CAPTAIN AMERICA #164, 170 $5ea. #181 $6. #182 $3. #186 $2. Spider-Man #2, 6-7, $2ea. Postage $4. Brian Kuzner, 1806 W 4th St, Dunellen, NJ 08812.

AMAZING SPIDER-MAN #30-#45 Straczynski/Romita Jr includes Sept 11th black issue, 16 NM comics, $24 pp. 815-758-8310.

AMAZING ADULT Fantasy #13, solid good copy, anti-communist story, 1962 Marvel, $35. 314-576-6602, Thomas Hof, PO Box 2935, St Louis, MO 63130.

WAR IS Hell 1 F $8, 6 F/VF $7, 11 F $4, 12 VG/F $3, 13 F/VF $5, 14 F/VF $5. Jim Forte 800-594-3837. Email: jimforte@grt.com

AVENGERS #10, June 1972 VF $12. Marvel. Ray Olivieri, 33 Highland Ave, West Seneca, NY 14224-2826, 716-675-8469.

CAPTAIN AMERICA #100 VG/F $20; Fantastic Four #100 VG $15; Daredevil #41, X-Men #44; Spider-Man #62; Shield #13, all G+ $5 each. All $40. Frank 856-453-5469.

BRONZE UNDER 1/2 Overstreet. What If #1 FVF $6, Captain America #200 NM $7, various others. Bruce Berges, 513 Eucalyptus Ave #8, Inglewood, CA 90301. 310-672-1178.

4211 MARVEL/TIMELY, WANTED

AMAZING ADVENTURES(1961) #1, 2, & 3, G or below. Also Weird Wondertails (1920 & 1922) any condition. Write: Mark Alexander, 486 N Virginia Ave, Decatur, IL 62522.

DAREDEVIL WANTED good condition 130-132, 140, 147, 149-153, 154-155, 157-159, 161, 164, 165-166, 168, 170, 173, 174, 177-182, 184, 186, 228-230. L Florio, 157 E Church St., Bergenfield NJ 07621-1831.

ATLAS 1950'S coverless 3/4 or low grade horror preferred. Ray Storch 510-658-3403, daytime Pacific time.

AMAZING SPIDER-MAN #121, 122, 129; Hulk #180; Defenders #10; Daredevil #131 wanted. Paying 100% of guide for Near Mint copies. Craig 412-422-8215.

4220 SCIENCE FICTION/HORROR FOR SALE

NOSFERATU: ORIGINAL 1922 silent film classic with Max Schrek as Count Dracula. VHS, mint, factory sealed, $10. Postpaid. Other titles available. 718-667-0951 or supercomix@aol.com

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4240 UNDERGROUND, FOR SALE

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ADULT COMIX grab bag! 3 for $10 ppd. Must include signed age statement (over 18). Daniel Taylor, 433 Early Dr W, Miamisburg, OH 45342.

4250 INDEPENDENTS, FOR SALE

ESCAPE WORLD new book, this year get preview $4.95. Ashcan audiotape. Send to Double Edge Publishing, PO Box 137, Bohemia, NY 11716.

LONE WOLF and Cub (first) #1-45, NM/M, $135. Poe (Sirius) #1-24, $25. Mike 650-321-6314 or e-mail: mike@ragnarokcapital.com

LAST KISS #4 ships in April! John Lusting, Ernie Colon, Dick Girodano, Anne Timmons! Order thru Diamond in Feb. Published by Shanda Fantasy Arts. http://www.lastkisscomics.com.

4260 WESTERNS, FOR SALE

BILL ELLIOTT 4CZ78 VF/NM $75. Hopalong Cassidy 31F, 34F, 37F at $22.50. Tom Mix 53 F/VF, 54 F/VF at $25. Many more. Puff, 500 Walton, Cheektowaga, NY 14225.

4261 WESTERNS, WANTED

KID COLT 86, 89, 92, 97, 98 and 102, good or better. Mike 508-943-3100.

JOHN WAYNE, Gene Autry, Roy Rogers, Smiley Burnette, Andy Devine, Sunset Carson, Whip Wilson, Tim Holt, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4300 GOLDEN AGE, FOR SALE

ACTION COMICS No 1, June '38 original US fine photocopy on request, $4,000. Ana Maria Costa Campos Residencial Don Helder Camara, Bloco A6 AP.TO D2 Jaboatao Dos Guararapes Recife PE 54420-250 Brasil.

ADVENTURE 140F $125; Bulletman 16F $150; Slam Bang 5 VG $140; many more inquire; D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

FOR SALE: Detective comics under issue #50 for sale, #27, #29, #30, #31, #32, #33, #34, #35. 847-736-1776, buying all Golden Age.

CRACK COMICS 55 G- $24, #38 G- $26, #40 F- $60, #43 G/G+ $32, #49 VG++ $55, #58 VG++ $45. Guy Rose 804-796-4903. Thanks.

BIG SHOT #98 VG $17, #71 G/G+ $13, #80 G/G+ $13, Blackawk 50 VG glossy $65, Buccaneers #25 F-/F $60. More infor, Guy Rose 804-796-4903.

JOE PALOOKA #7 G+ $25, #9 VG $25, #10 F+ $55, #13 VG+ $22, #17 VF $45, #23 VG+ $16, #26 Fair $7. Guy 804-796-4903.

FEATURE 116 G+ $21, #120 VG $28, #114 G+/VG- $22, #141 G+ $25, will trade. See Richmond, VA, Comic Show Feb 9th. Guy Rose 804-796-4903.

JOE PALOOKA 29 VG+ $15, #39 VG+ $12, #84 G/G+ $7, many more Golden Age. See Feb 9th Comic Show Richmond, VA. Guy Rose 804-796-4903.

DOLLMAN #12 G+ $75, #15 Fair CFO $29, #16 Fair CFO $17, #22 G-/G $35. See Feb 9th Richmond, VA, Comic Show. Guy Rose 804-796-4903.

SPECIAL ARTIST comic books; 1948-1997; Thousands; Toth, Wood, Severin, Powell, Heath, Scores, more; Sales lists details PH: 256-593-3758. McDaniel, 899 Mizell, Boaz, AL 35956.

DETECTIVE 106 G+, still nice. Great paper, still tight at staples, no tape or stains, $75. Guide is $108. Greg Krolikowski 414-546-1398, Milwaukee, WI. E-mail: gkrolikowski@wi.rr.com

DELL 4 colors and WDCS, one owner collections 4-sale! 'Vincelava' on yahoo or 'bubbasbooks' on eBay! E-mail: vincelava@inetw.net will sell your books too! 20% commission.

WALT DISNEY stories, #147 1952, #160 1954, VG $7 each. #75 1946 poor complete, $5. Postage $2.50. Robert Leszczak, 652 Myrtle St, Elizabeth, NJ 07202.

ALL AMERICAN Comics 14 VG+ $125. Prices negotiable! Mark Drummond, 1302 N. 49th St. #10, Omaha, NE 68132. 402-553-5804 after 7pm.

4301 GOLDEN AGE, WANTED

BUYING ALL! Comics from 1930's to 1978. No bull, we buy and pay cash. Looking to buy collections or mini piles now. 443-831-2761.

WINGS, FLASH, Batman, Superman, Green Lantern, Green Hornet, World's Finest, Captain Marvel, Red Ryder, Hangman, Cracka Jack, others. William Giles, Box 271, Kiethville, LA, 71047. 318-925-6654.

4310 SILVER AGE, FOR SALE

AMAZING FANTASY #15 (Professional Restoration) Fine+ $1,695. House of Secrets #2 V.Fine- $195. Daredivil #9 Fine+ $85 postpaid. Kim Klein, POB 2061, Lehigh FL 33970

BELOW 1/2 Overstreet, The Invaders (Gold Key, TV), #2 VF, $22. Metamorpho #6 VF, $13, others. Bruce Berges, 513 Eucalytpus #8, Inglewood, CA 90301, 310-672-1198.

ACTION COMICS #279-61 Fair, #311-64 VG, #321-65, #329-65, #429-73, all VF, $15 for all. Postage $2.50. Robert Leszczak, 652 Myrtle St, Elizabeth, NJ 07202, 908-353-5049.

4311 SILVER AGE, WANTED

WANTED: ACG romance, need most Confessions of Lovelorn and My Romantic Adventures #50 up in G-VG condition. Steve Kane, POB 86, New Braintree, MA 01531.

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SWEET DEAL! Secret origins #6 (Batman), Detective #569, 570 (Joker/Catwoman), Batman- 1st Movie Adaptation, NM $11.50 PPD. Stine, 7855 Heather Lane, Vacaville, CA 95688, Email: tsfunnybooks@aol.com

"ADVENTURES OF Riggin Bill" #1, scarce 1943 Comic Digest, 68 pgs., 10-cent cover price, FVF or better, Remington-Morse Publication, $30 postpaid. 718-667-0951 or supercomix@aol.com.

GROO EPIC chronicles, books 1-6 (early Pacific reprints), 1-120, image 1-12, Dark Horse Groo 1-4; Goo & Rufferto 1-4, Mightier than the Sword 1-4; Death & Taxes 1-4 plus Groo Jr in DHP (short story), 155 comics, all NM, $175 pp. 815-758-8310.

PAPER COLLECTORS' Marketplace: Monthly magazine for buyers and sellers of paper collectibles, since 1983. 12 issues $19.95, sample $2. POB 12803, Scandinavia, WI 54977, www.pcmpaper.com

MARVEL AND DC comics for sale/trade. Silver Age to modern, SASE for list. Frank Campbell, 3008 Oakhurst, Austin, TX 78703, E-mail: docsavag@swbell.net

SWEET DEALS! Saban's MM Power Rangers #1NM, SS Robohunter #1-2NM, Paul the Samurai #1 NM. All $11.50 ppd. Stine, 7855 Heather Lane, Vacaville, CA 95688. E-mail: tsfunnybooks@aol.com

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MARVEL AND DC comics for sale/trade. Silver Age to Modern. SASE for list to: Frank Campbell, 3007 Oakhurst, Austin, TX 78703. E-mail: docsavag@swbell.net

4321 GENERAL COMICS, WANTED

Hi, Just looking to plug a few holes in my collection.
Here are the issues I'm interested in:
Black Lightning (first series): 5, 8, 9, 11
Grimjack: 74, 75
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Transit: 3, 4
Wonder Woman (first series): 178, 180, 182, 185, 186
Interested in conditions from Good on up. Send your list of issues and prices to tomniverse@yahoo.com. Thanks!
P.S. Anyone have the soundtrack to the movie "The Return of Captain Invincible" for sale?

4400 ORIGINAL ART, FOR SALE

FOR SALE: Mads' Dave Berg originals, the lighter sides of all Mad's Dave Berg books, pages and colored covers. Mitch Berg 310-822-6531, E-mail: mitchminanel@webtv.net

MAC RABOY, Flash Gordon originals, 6 for sale, $200-$300 each. Jim Pinkoski, 865-774-7768, E-mail: pinkoski@netzero.net

RALPH STEADMAN large, ink drawing of a cat! 2 page art, done in book. $100. John Kelly, PO Box 25, RB, NJ 07701. 732-946-0851. jfkelly@optonline.net

NEAL ADAMS Valeria The She Bat. Signed, numbered and framed print. Mint. $50 postpaid. Don Faruolo, 15 Fairmount Terr, West Orange, NJ 07052. 973-325-3169.

BATMAN, SUPERMAN, Joe Palooka, Dixie Dugan, Prince Val, Mandrake, Grandma Moon, Mullins, Pete, Tramp, Archie, Val, Sundays. Lee Roberts, 4335 Loyola Ave, Alex, VA 22304.

ORIGINAL VINCENT Price drawing from 1988, he drew a self-image of his head, very neat, signed by him also. Chris, e-mail: carly@semo.net

BOY'S RANCH original art pages. Simon/Kirby Studios, larger, thick boards, other choice artwork available. Trades possible! Read descriptions at www.comicartistsdirect.com/back-html

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HAWKMAN COVER artwork by Andrew Robinson available. Other artwork also. Spencer, the Artist's Choice, 203-855-9907, Fax: 203-866-6608, e-mail: SpencerBck@aol.com or visit http://www.theartistschoice.com

4401 ORIGINAL ART, WANTED

ALEX RAYMOND art wanted by collector. Flash Gordon, X-9, Rip Kirby, Special drawings, immediate cash paid! Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236, E-mail: rjpistella@aol.com

LOOKING FOR Spider-Man pin-ups or Splash pages or covers, also nice Archie covers. Chris, e-mail: carly@semo.net

CORBEN ORIGINAL art wanted! J.K., Box 25, RB, NJ 07701. 732-946-0851. jfkelly@optonline.net

JOHN ROMITA Jr quick sketches of the Hulk. Send scan or photocopy. Charles Kline, PO Box 791, Cleveland, MS 38732. E-mail: charlesk38732@yahoo.com

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L FRANK Baum's Royal Book of Oz, 1921, 12 color plates, tight, VG+, early edition, $185. 800-223-1203, Extensive Search, 51 Squaw Rock, Danielson, CT 06239.

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REH'S BLACK Vulmea's Vengeance (Donald Grant, 1976). Hardback fine, dustjacket very good. Sharp! $55 postpaid. Biff Smith, 1344 West Flower St, Phoenix, AZ 85013. zebiff@hotmail.com

REH'S THE Devil In Iron (Grant 1976, deluxe edition). Book very fine, dustjacket very good. $40 postpaid. Biff Smith, 1344 West Flower, Phoenix, AZ 85013.

HOLLYWOOD BABYLON 1975 Kenneth Anger. With dust jacket, 300pgs. (VG) $12 + $2.50 postage. Geoffrey Mahfuz, 611 Hildreth St, Dracut, MA 01826. zufham@aol.com

MIKE MARS Around the Moon-Wollheim, Orban illus, Doubleday, 1st ed., 1964, FN/FNdj, $12.50 ppd. Charles Ewy, 918 Coteswood Circle, Cockeysville, MD 21030, 410-667-6747.

SIGNED CHABON 'Kavalier and Clay' HC! XLNT shape. $45. Jeff Gelb, Mediabase, 15260 Ventura Blvd., 12th Floor, Sherman Oaks, CA 91403. E-mail: jgelb@mediabase.com

BATMAN ARCHIVES #1 NM $14. The Silver Age of Superman hardcover, cover repros of action covers, nice, $13. Thomas Hof, POB 2935, St Louis, MO 63130.

MARVEL ESSENTIALS $10 each! Silver Surfer, Thor, Iron Man, Avengers #1, Hulk #1, 2, Captain America #1. 314-576-6602, Thomas Hof, POB 2935, St louis, MO 63130.

4421 BOOKS-GENERAL, WANTED

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4430 PAPERBACKS, FOR SALE

MAN FROM U.N.C.L.E., 13 different VG- better, #1-10, 12, 13, 15; 13 books for $40. Thomas Hof, PO Box 2935, St Louis, MO 63130, 314-576-6602.

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G-8: 2/35 VF $170; 9/3C Fine $140; 8/39 VG $80; 2/41 F+ $90; 3/41 F+ $100; 12/41 VG+ $70. Claude Held, POB 515, Buffalo NY 14225.

DOC SAVAGE: 2/38 VG $75; 9/38 VG+ $90; 8/39 VG+ $90; 2/47 Fine $40; W/49 VG $150; SU/49 VG $200. Held, POB 515, Buffalo, NY 14225.

WEIRD TALES: 9/43 VG $30; 7/48 VG $25; 5/49 Fine $25; 7/49 VF $40; 3/49 Fine $30; more available. Claude Held, POB 515, Buffalo, NY 14225.

4441 PULPS, WANTED

CORINTH PULP reprints 104, 115, 117, 119, 121, 123, 125, 127, 129, 130, 134, 135, 136, 139. Ed Farrell, POB 710292, Santee CA 92072, 619-239-2654.

WANTED: PULPS, digests, all titles, any condition: Hero, SF, mystery, detective, sports, romance, weird. Mike Roberston, PO Box 372, Maple Valley, WA 98038. E-mail: MRobert722@aol.com

4450 MAGAZINES, FOR SALE

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SEARCH OCCULT magazines Feb 1957, April 1959, June 1959, Three for $10 plus $2.50 postage. Geoffrey Mahfuz, 611 Hildreth St, Dracut, MA 01826. zufham@aol.com

CASTLE FRANKENSTEIN 1974 #21 Harryhausen issue. Fine condition & complete. $8+ $2.50 postage. Geoffrey Mahfuz, 611 Hildreth St, Dracut, MA 01826. zufham@aol.com

BORN 75-77? Own Time magazine from week you were born, $3 each, $2 P&H. Inquire with SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

JAMES BOND catalog $3. American/foreign magazines, cars, posters, records, pressbooks, toys, games, dolls, figures, guns, photos, model kits, etc. Rogofsky, POB 107CB, Glen Oaks, NY 11004.

WARREN MAGAZINES Blazing Combat #2F and #4F, $15 each or $25 for both. Goblin #1 NM $10. Spirit #1 NM $15. 3, 6, 9, all NM $10 each. 856-453-5469.

4451 MAGAZINES, WANTED

MEN'S ADVENTURE magazines- any 1950 -1969. Contact: John Knight, PO Box 1176, Crystal Bay, NV 89402. 530-546-9217. Email: cbj77@telis.org

WANTED WORLD Famous Creatures 1958-1959 in Good or Very Good condition. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

COMICS JOURNAL 41, 43, 46, 47, 107, 109, 116, 138, 163, 164, 187, 190, 219. Daniel 916-444-3414 or E-mail: dmcprop@hotmail.com

TRADES! WANT Foom and Amazing World of DC magazines for Eerie, Creepy Vampirella magazines. Jim Nelson, 75B Mapletree Ave, Stamford, CT 06906. E-mail: nelson9428@msn.com

4452 SCIENCE FICTION, FOR SALE

MAGAZINE FANTASY and Science Fiction, 89 issues, 1966 thru 1977, FN/VFN, good prices. 315-253-2054 or write: Michael Wilczek, 33 Arlington Ave, Auburn, NY 13021.

4453 SCIENCE FICTION, WANTED

WANTED: "CINEMAGIC" Magazine #34, Write to: M. Lee, 7356 W Beverly Blvd #2, L.A., CA 90036.

4600 REPRINTS, FOR SALE

THE COMPLETE Bone Adventures #1 (reprints #1-8) Mint, $10. Flaschback #11 (light) Plastic Man #1 reprint, $8. Thomas Hof, POB 2935, St Louis, MO 63130.

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Emmy Lou, where are you?

The long running panel cartoon *Emmy Lou* was optioned for a TV series, with the character appearing on an episode of a long-running series in a pilot effort. The show? *Mister Ed.*

I'll be back

Sgt. Rock was optioned for a big-budget movie in the early 1980s, to star Arnold Schwarzenegger and, later, Bruce Willis. The movie never came to pass, but a promotional button was issued.

Who owns me?

A 1979 issue of *Adventures of the Big Boy* cover featured Superman and the new feature film about him. Oddly enough, *nowhere* in the book was there information crediting DC with the copyright for the character of Superman.

Someday ...

In 1964 the first comicon was held on a Sunday afternoon in New York City. Most attendees remember that there was no air conditioning and that large chunks of ice were brought in with fans to cool the area. Steve Ditko made his only con appearance there, and the *CBS Evening News* sent a news crew, covering the auction in which Action Comics #1 went for an unbelievable $40. (I remember watching it as an 11-year-old and thinking someday I would have $40 and could buy a copy.)

- Mike Curtis

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Just how "venerable" is The Rawhide Kid?

The classic gunfighter scenario is deeper than one might think

By **Peter David**

Well, I was going to kill the column with my thoughts on *Rawhide Kid* as a result of the newly minted and publicized Marvel sentiment that, if I say anything negative about Marvel in this column ever again, I'm fired. This was particularly problematic regarding *Rawhide Kid*, because I actually thought the whole entire concept of reorienting (so to speak) the Kid's direction and making it the subject of a new limited series was a pretty cool idea.

The problem with being threatened over criticism is that praise immediately becomes suspect. So I was concerned that, if my first column about Marvel after a line was drawn in the sand was a positive one, it would seem as if I'm sucking up.

Ultimately (appropriate when dealing with ultimatums), I decided to count on the readership to know that, after 12 years, I pretty much tend to call them as I see them.

The announcement that Marvel would be embarking on a new limited series called *Rawhide Kid: Slap Leather* prompted a firestorm of response. It garnered general media attention in the way that only a comic-book-related story on a slow news day can do. The Internet, meantime, remained strangely silent, no one saying a word in a reserved endeavor to judge the series by the quality of the material once it hit the stands.

OK. Not really.

There was exactly the sort of response one would have anticipated about the announcement. Outrage that Marvel would decide to produce a gay Western because it will make fun of homosexuals (because, y'know, homosexuals have no sense of humor and never make fun of themselves). Even more, outrage that Marvel was transforming The Rawhide Kid, a venerable Marvel Western hero, into the Gayhide Kid. Apparently, it called into question the entire concept of whether someone is born gay or it's a deliberate lifestyle choice. The Rawhide Kid himself was strangely quiet on the subject and didn't make himself available for interviews. (Although Kid Colt was heard to mutter, "Geez, you'd think with that outfit, it wouldn't have taken this long to figure it out.")

The recurring theme from readers was, in so many words — and, indeed, in these exact words from some — "If it ain't broke, don't fix it."

Here's the problem.

When people say "venerable," what they really mean is, "been around for a long time but who really cares?" Rawhide Kid is not a grand Western figure whose exploits are on par with Billy the Kid, Wyatt Earp, *et al*. He's a comic-book character who, as of late, is not selling a lot of comic books. Or, for that matter, *any* comic books.

Which makes him, from a corporate point of view, broke. A character who is currently serving no purpose for the company (*i.e.*, making money) is almost by definition broke — and requires fixing, if the character is to be made viable once again.

So the question becomes: How does one fix The Rawhide Kid, if one is going to revive him?

One online source went so far as to poll 15 retailers to predict the future. Curiously, it was predicted that one of the retailers would deny Marvel when the cock crowed three times. No one knows *what's* up with that. In any event, five questions were posed: (1) What is your ballpark plan for figuring out how many copies of *RK* #1 you'll order? (2) How has the media coverage affected your thinking about the size of the order? (3) What reaction to the media coverage have you heard in your store? (4) Given the media coverage, will you order extra with the expectation that you'll be seeing new faces coming in? (5) What are your biggest concerns over either the project or how the mini-series has been portrayed to date?

Curiously, that's five questions about a comic book, the centerpiece of which is that the character is gay, without the word "gay" being used in any of the questions. All of it is about media coverage, and none of it is about the contents itself. To me, the far more interesting line of questioning to pursue would be: Are you likely to order more, the same, or less of the comic book with the current direction than you would have, if Marvel had simply published a more traditional *Rawhide Kid* series?

Frankly, I think the answer has to be "more." Granted, I'm not a retailer, but I don't see how — except in the most homophobic of communities — it could be anything else. Westerns are as high-profile as jockstraps, with considerably less support. Either way — gay or straight — the release of a new Western series is going to be greeted from many quarters with, "Good Lord, why?" But in the former instance, the "why?" translates to interest, discussion, debate, and public attention. In the latter, the "why?" is followed by the retailer yawning, turning the page in his Diamond *Previews* catalog and moving on to something he thinks will generate more interest — such as pretty much anything else.

Plus it's John Severin art, for crying out loud. A fresh perspective on a venerable (ahem) character with art by one of *the* Marvel greats. I'm suspecting there's going to be lot more interest in the series than the general tone of the retailers in the online survey would seem to indicate.

And, hey, let's face it, Westerns? Pretty gay subtext to start out with. The tremendously underrated film *Rustler's Rhapsody* made the case fairly well, I thought. ("The hero has to be *confidently* heterosexual? *Confidently*? Are you *sure*?" asks Tom Berenger's concerned cowboy gunfighter.)

The classic scenario of the Western has opponents facing off against one another, their hands hovering longingly over their phallic symbols. They stare intently into each other's eyes. Whose shooting iron will be bigger? Faster? More powerful? Pause. More pause. The tension building, mounting, you can almost touch it.

And then ... when they can stand it no longer ...

.... they each whip it out. Their shooting irons go off! Oh, my God! One of them goes down! But ... but nice cowboys never go down!

And the other is left standing there with a smile on his face ... and usually lights up a cigarette afterwards. Then he climbs on a woman ... no. No, he climbs on his horse and rides off with his male sidekick. Hi ho frickin' Silver.

Subtext? Subtext? We don't need no stinking subtext.

Rawhide Kid? Sure, I'll buy it.

Not that there's anything wrong with that. ✦

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5,000	158.45	193.75	346.85
Pcode	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE — 7 1/2 x 10 3/8

Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$ 6.10	$ 7.90
500	25.25	31.20
1,000	45.05	52.20
5,000	201.95	240.60
Pcode	SDSA2	SDSA3

GOLDEN AGE COMICS — 7 7/8 x 10 3/8

Fits Pre - 1950 Comics

	2 mil	3 mil
100	$ 6.55	$ 9.05
500	25.55	35.50
1,000	46.35	60.65
5,000	216.00	280.50
Pcode	SGA2	SGA3

MAGAZINES

	STANDARD 8 5/8 x 11 1/8		LARGE 8 7/8 x 11 1/8	
	2 mil	3 mil	2 mil	3 mil
100	$ 9.25	$ 11.90	$ 10.20	$ 13.15
500	36.05	43.25	39.50	47.60
1,000	55.85	78.15	61.35	78.15
Pcode	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10 1/4 x 12 1/4		LARGE 10 7/8 x 14 1/4	
	2 mil	3 mil	2 mil	3 mil
50	$ 6.25	$ 8.60	$ 7.60	$ 9.70
100	11.00	13.20	11.70	14.00
500	47.70	53.25	51.15	61.60
1,000	75.95	98.50	84.45	109.75
Pcode	SLMR2	SLMR3	SLML2	SLML3

TABLOID

(No Flap)

	REGULAR 12 x 19		LARGE 14 1/4 x 19	
	2 mil	3 mil	2 mil	3 mil
50	$ 11.35	$ 14.10	$ 11.70	$ 16.90
100	15.75	20.90	17.25	24.70
500	59.75	81.80	65.80	96.50
1,000	113.55	155.25	124.95	183.35
Pcode	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART

(No Flap)

	REGULAR 10 1/2 x 19	LARGE 11 1/2 x 19
	3 mil	3 mil
100	$ 15.60	$ 17.15
500	59.95	66.45
1,000	113.60	126.35
Pcode	SOAS	SOAL

* Note: Bags have 1 1/2" flap unless noted

COMIC DIVIDER — 7 3/8 x 10 7/8

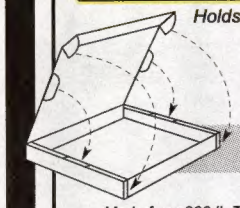
	Plastic	Corrugated
25	$ 21.80	
50	34.80	$ 13.75
100	60.50	22.00
500	272.25	71.50
+ freight 1,000	411.40	117.70
Pcode	DCOMP	DCOM

.030 gauge White Polystyrene. Fits in our comic boxes with the lid on.

275 lb Test Corrugated material. INDEXED and WHITE on both sides.

COMIC BOOK MAILER — 7 1/2 x 10 3/4 x 1 1/4

Holds 12 - 14 Comics.



10		$ 10.30
25		19.35
50		32.70
100		52.65
+ freight	250	108.90
+ freight	500	181.50
Pcode		MCOM14

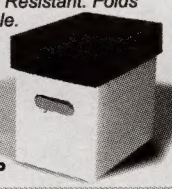
Made from 200 lb.Test Brown Corrugated material.

PLASTIC CORRUGATED STORAGE BOX

7 13/16 x 11 x 11

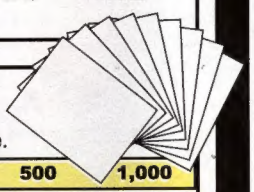
A SUPERIOR Storage Box. Made from White Polypropylene Waterproof Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. Stackable.

With 3" Deep Cover. Holds 75-100 Comics.



2		$ 17.50
5		35.00
10		61.50
+ freight	25	125.00
Pcode		XCC100CP

BACKING BOARDS

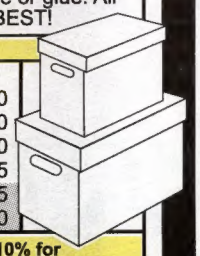


ECONOMY . . . . . 0.030" Thick, non Acid-Free Grade. White on one side. For intermediate storage.
INTERMEDIATE . . . 0.028" Thick, Acid-Free, White on both sides. For long term storage.
SUPERIOR . . . . . 0.040" Thick, Acid-Free, White all the way through with 3% alkaline buffer for Indefinite Term Storage.

description / size (in)	product code	* grade	gauge (in)	price per quantity 25	50	100	500	1,000
NEW COMIC — 6 11/16 x 10 3/8	KCB30N	Economy	0.030	$ 3.20	$ 5.90	$ 9.10	$ 32.00	$ 59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
REGULAR COMIC — 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.20	$ 5.90	$ 9.05	$ 32.00	$ 59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
DELL & SILVER AGE COMIC — 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 3.90	$ 6.10	$ 9.60	$ 39.00	$ 66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
GOLDEN AGE COMIC — 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.20	$ 6.50	$ 10.20	$ 41.00	$ 69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	superior	0.040	13.05	23.65	41.25	179.00	311.25

STORAGE AND DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends with the handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3" Deep cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!



FOLD N' HOLD	MAGAZINE	LIFE MAGAZINE	COMPACT COMIC	LONG COMIC
COMIC BOOK SPACERS 4 x 13 1/2 *(3 Strips per sheet)*	9 x 11 1/2 x 15	11 1/2 x 14 3/4 x 15 3/4	7 3/4 x 11 x 15	7 3/4 x 11 x 26
5 $ 5.30	*Holds up to 150 magazines. Also use for Golden Age Cmic Books or folded One Sheets.* 2 $ 12.70	*Holds 60-65 Life Magazines.* 2 $ 14.00	*Holds up to 200 Comics.* 2 $ 10.35	*Holds up to 300 Comics.* 2 $ 13.40
10 8.50	5 29.20	5 30.40	5 23.15	5 29.20
25 17.70	25 104.50	25 112.00	**Pcode XCC200** 10 35.90	**Pcode XLC300** 10 58.30
50 30.80	50 188.55	50 195.50	25 74.20	25 117.05
100 56.00	+ freight 100 277.20	+ freight 100 283.80	+ freight 50 110.00	+ freight 50 155.65
Pcode XSP413	**Pcode XMAG150**	**Pcode XLM60**	+ freight 100 198.00	+ freight 100 275.00

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED...States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes are in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, please call for a price quote. ***Please send street address, NO box numbers. All prices subject to change without notice. Not responsible for typographic errors. All bags have 1 1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada, & Foreign please call for shipping costs.***

PLEASE CHECK APPROPRIATE BOX:

- ❑ MONEY ORDER
- ❑ CHECK ENCLOSED
- ❑ CHARGE TO MY VISA / MC / AMEX
- ❑ SEND C.O.D. (add $6)

VISA · MasterCard · AMERICAN EXPRESS · C.O.D

quantity	mil	prod. code	description	price

your name — company name (if applies)
street address — SUB TOTAL
city — state — zip — all orders under $25 add $4
signature — NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY — c.o.d. orders add $6
exp date — NY State residents add 8% sales tax
day phone ( ) — Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping
card no. — customer account code — TOTAL

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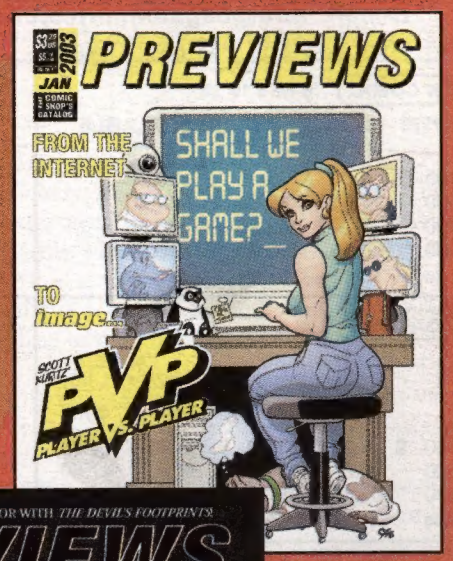
One-Stop Shopping

The January 2003 *PREVIEWS* has cool stuff that starts shipping in March!

On the front: The lead characters from Mark Waid and Alex Ross's neo-classic Elseworlds mini-series come home to your toy collection with the first line-up of **Kingdom Come Action Figures** from DC Direct!

On the back: Scott Kurtz's hit online comic strip, ***PvP***, leaps from the worldwide web into it's own Image Comics series, featuring covers by *Liberty Meadows* creator Frank Cho!



Plus:

- *Dredd's Alien Dread!* Mega-City's #1 lawman, Judge Dredd faces one of his deadliest threats yet in the harrowing **Judge Dredd vs. Aliens: Incubus** limited series from John Wagner, Andy Diggle and Flint Henry!
- *Small Town Hero!* The WB's hit TV series comes to comics in DC Comics' **Smallville #1**, the debut issue of the new, ongoing bimonthly series, featuring the adventures of Superman as a teenager!
- *People Are Strange...!* Five super-powered alien beings come to our world, led by a being empowered by an unfathomably distant future to safeguard our time. They are **Strangers**... only from Image Comics!
- *Rude American Weekly!* Bruce Jones, Steve Rude, and Mike Royer take the Star Spangled Avenger where he's never gone before – *Weekly* – with **Captain America: What Price Glory #1-4** from Marvel!
- *Wizard Premieres Three!* **Wizard #139** features exclusive previews of three new series: *New Wolverine* #1 from Marvel, and two from Michael Turner and Top Cow/Image: *Dragonfly: Soulfire* and *Ekos*!

And:

- Horror writer Joe R. Lansdale and artist Tim Truman return to comics with Avatar Press's **(On the Far Side of) Dead Folks** #1, a near-future tale of a bounty hunter who tracks his quarry to a desert hideout... which happens to be surrounded by flesh-eating zombies!
- Future Comics makes its *Previews* debut with the latest issues of their ongoing series **Freemind** and **Metallix**, and the premiere of **Deathmask** from David Michelinie and Dick Giordano!
- Don Lomax's **Vietnam Journal**, a gripping true-to-life drama of the Vietnam War as seen through the eyes of war correspondent Scott "Journal" Neithammer, is one again available in this fully-illustrated graphic novel from I-Books!
- Rick Veitch's no-holds-barred dissection of the kid sidekick phenomenon is finally available once again with the latest printing of **Bratpack** from King Hell Press!
- TokyoPop presents **Cowboy Bebop: Shooting Star Volume 1**, the first volume of a two-part manga depicting an alternate telling of the TV series, by Hajime Yadate and Yutaka Nanten!

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Non-Stop Fun!

Don't miss out on:

- **Marvel Milestones: Hulk 12" Statue** from Diamond Select Toys!
- **Green Goblin Full-Sized 14-Inch Bust from Dynamic Forces!**
- **Jim Henson's Muppets Series 4 Action Figures** in the Toys Section!
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- And more!

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